FAMOUS SCULPTURE

BY

CHARLES L. BARSTOW
Author of "Famous Pictures,"
"Famous Buildings"

NEW YORK
THE CENTURY CO.

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THE HERMES OF PRAXITELES.

(*See pages 74 to 81.*)

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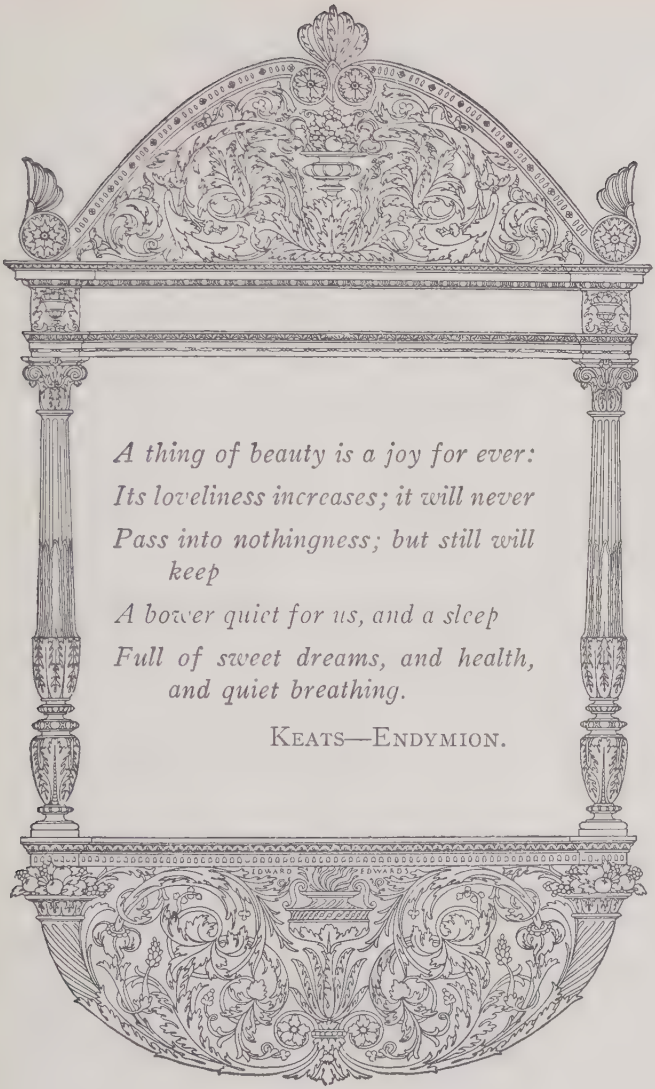


A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

KEATS—ENDYMION.

PUBLISHER'S NOTE

"Famous Sculpture" now appears in a new and revised edition and taken with "Famous Pictures" and "Famous Buildings," makes a series of three volumes complete, each with a new chapter on the modern phases of the subject considered.

While meant chiefly to create an interest in their respective subjects, they are so well furnished with summaries of principles, glossaries of terms, tables of schools and periods, and lists of proper names pronounced and explained, that they make a valuable reference set.

They present their subjects in a manner that has met the approval of educators, critics, teachers, homes and libraries, so that they are now in greater demand than when the series began.

CONTENTS

PAGE

Introductory 3

Egyptian Sculpture 14

Early Greek Sculpture 21

The Classic Myths 35

The Golden Age of Greek Sculpture 59

Roman Sculpture 96

Early Christian, Byzantine, Medieval, and Gothic Sculpture 104

The Renaissance 114

The Full Renaissance and the Decline . . . 144

Modern Sculpture 174

Sculpture in America 198

Modernistic Sculpture 227

Pronouncing Vocabulary 235

Glossary 244

Note to Students 249

Names Likely to Be Mispronounced 251

Index 253

Come, my friends,
'Tis not too late to seek a newer world,
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars . . .
It may be we shall touch the Happy Isles.

TENNYSON.

Sculpture and painting have an effect to teach us manners, and abolish hurry.

All high beauty has a moral element in it, and I find the antique sculpture as ethical as Marcus Antonius, and the beauty ever in proportion to the depth of thought.

EMERSON.

A taste for Sculpture belongs to the best, purest, and noblest of our enjoyments.

HUMBOLDT.

Beauty is truth, truth beauty,— that is all
Ye know on earth, and all ye need to know.

KEATS — *Grecian Urn.*

Art helps us to see, and hundreds of people can talk for one who can think; but thousands can think for one who can see.

SIR JOHN LUBBOCK.

We ought to acquaint ourselves with the beautiful; we ought to contemplate it with rapture, and attempt to raise ourselves up to its height. And in order to gain strength for that, we must keep ourselves thoroughly unselfish — we must not make it our own, but rather seek to communicate it; indeed, to make a sacrifice of it to those who are dear and precious to us.

GOETHE.

All passes. Art alone
Enduring stays to us;
The bust outlasts the throne,—
The coin, Tiberius.

AUSTIN DOBSON.

FAMOUS SCULPTURE

FAMOUS SCULPTURE

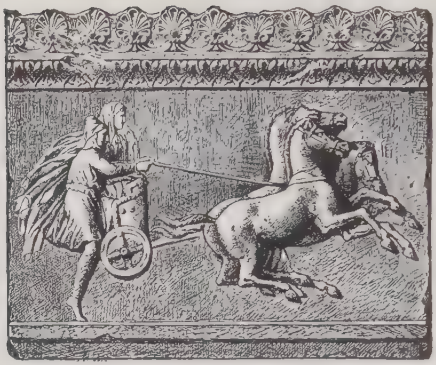
INTRODUCTORY

A WORD ABOUT SCULPTURE.

Sculpture is the art of carving, cutting, or otherwise shaping solid material such as marble, clay, wood, ivory or any of the various metals, so as to represent the human figure, or a group of figures, or any natural object, or even a mere pattern. Clay was the first material used. In far distant ages, man used soft clay to build his hut, and from it he also fashioned rude pots and utensils that he baked in the sun. Then some one discovered that if the clay was placed in a hot fire it would become hard and keep its shape. We do not know who made this discovery, but, however it came about, it was a great step forward in the progress of the human race.

We practise clay-modeling in our schools and it is a great teacher. When we try to imitate the form of some object, we learn to observe carefully, to be persistent and industrious, to be truthful and neat, and to remember. It trains the mind, the eye, and the hand. And in the same way it trained the mind, the eye, and the hand of primitive man.

When it was found that baking would make clay per-



Greek Relief in Terra-Cotta.

manent, people began to use more care in shaping the articles made from it. Handles were added to the pots and more and more beautiful shapes were designed. Lines were drawn on it to record the history of the tribe, or to express some thoughts of the worker, or to tell a story, and, as time went on, a sense of proportion was developed and there came a love of symmetry and grace.

It is hard to realize that the rude work of savage man in clay, wood, or stone should have been the first steps in the art of sculpture as we know it to-day. In these pages we cannot hope to do more than make the acquaintance of a few of the great works in this field of art, and to learn something of their meaning, but if this knowledge leads to a love of them, our study will have been well worth while.

For the influence of the best sculpture is beneficial to both mind and body. A famous specialist in London used to send his patients suffering from nervous strain, to the British Museum to pass an hour now and then among the antique statues, and they always came away refreshed and calm.

Without some knowledge of sculpture, we should be

unable to understand the conversation of educated people, much less could we understand good literature.

KINDS OF SCULPTURE.

When we study a work of sculpture it is well to remember that the sculptor was trying to express something. We should try to find out what it was.

We may divide sculptures into groups according to the subjects they depict. First, there is religious sculpture. The finest sculptures in the world are those of Phidias and Praxiteles in which they embodied the Greek idea of the gods. Michelangelo, as we see in his Pietà and his Moses, also found his greatest expression in this field.

Then there is a sculpture of sport. We shall see that the Greeks were so devoted to athletic contests that they raised monuments to the victors. Even to the present day much of the best work would fall under this head.

What can produce greater emotion than the heroic deeds, the sorrow, the devotion, the exaltation of war? So in war the sculptor finds many inspiring subjects for his chisel. Stand before the statue of Farragut in Madison Square, New York City, you will catch a breath of the choking powder-smoke, with the salt tang of the sea, and feel the whipping of the battle-flags in the breeze which tugs at the coat of the hero. If you do not perceive this, you have not *seen* the statue at all; you have not comprehended what the sculptor was trying to say to you.

There is still another group of subjects which has for

its theme beauty pure and simple. Idealism here creates forms that speak to us of the truth of beauty.

In sculpture, as in painting, there is the field of portraiture, and much the same standards apply to both. One man will represent his subject just as he actually is when measured by the tape line, and show us only the external man without attempting to portray the deeper likeness that lies in the pose and other expressions of character. In contrast to this realist is the idealist, who gives us a sculpture that reveals the whole man, not merely his outer form, but his character as well. Such portraiture is not less true because it may be less literal.

By giving noble expression to the heroes of a nation the sculptor inspires true patriotism. The thousands who see our finest statues of Lincoln come to know the man as he was; to feel an affection for him and for the great things he stood for and fought for. So the personality of this great American is carried on through the ages and becomes intimately known to generation after generation of people. "Fine art," says the critic Winckelman, "is the most trustworthy expression of the faith, the sentiments, and the emotions of past ages, and often of their institutions and modes of life." It is thus the chief record we have of the various stages of civilization.

These are a few of the essential points about the several kinds of sculpture. The oftener we see good work, the better we shall be able to appreciate it. The same is true here as in music or literature. Familiarity with great works educates the judgment and helps the beholder to understand what the artist has tried to express, to

catch his message and his meaning, and to judge for himself whether the work is worthy. One thing we have a right to expect of the sculptor — that his work be honest and sincere. This is of the first importance. If the man does not try to give us an honest piece of work and a true and worthy message, we must have none of him.

If you love good pictures and good books, you will learn to love good sculpture and to understand it.

THE NUDE IN SCULPTURE.

"The true task of sculpture," said Lübke, "is to conceive man in his full beauty." Hence, in this art, the nude or unclothed figure is often represented. The nude in sculpture is the attempt to express thoughts, ideas, beauty, by means of the human form. It is the human form ideally conceived.

Terra-Cotta — Greek Statuette from Tanagra.

The work of the sculptor is not an exact copy of any individual form. He combines the best points of several models in producing a single figure that will express the idea he wishes to portray. If, when we look at a statue, we try to find the idea the sculptor was trying to express, we shall never think of a statue as unclothed.

HOW A STATUE IS MADE.

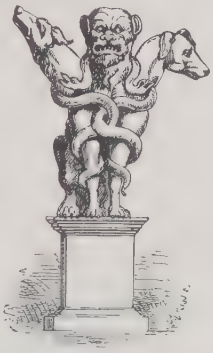
The first thing for the sculptor to do, as for the painter, is to decide on the subject that he wishes to portray. Having determined this, he must try to select a suitable pose for his model. Suppose you were to design something for the outside of your own school building. There are many ideas that would be appropriate. Most boys would think of a ball game or some athletic contest. Suppose it to be a race. This very subject has been treated by many fine sculptors. If you will try to plan out such a thing for yourself, it will help you to see some of the problems the sculptor has to think of. But first we will see how he goes about his work when he has decided on the pose he will use.

Light and plenty of room are necessary requirements for the sculptor. He has the advantage over the painter in that he can use artificial light. Michelangelo, it is said, often worked at night with a candle fastened to the front of his cap. Having invented or conceived his subject, the artist usually begins by making a small sketch of it in some soft substance, such as clay or wax. Clay is the simplest and best material, although, for small objects, wax is a good substitute. To be in good condition the clay must be kept moist. It can be used over and over again, and improves with handling. The best tools are the hands and fingers, but implements of straight or twisted wire and a flat steel are also used. Besides these, a plumb-line, a spirit-level, and wooden or iron calipers are needed.

The work is done on a modeling-stool with a revolving top, so that the model may be constantly moved

without difficulty and be seen in different lights and from different points of view. As a basis for the statue there must be a strong framework, usually of iron, to support the clay and hold it in place.

To work from life is the constant aim of the sculptor and it is only by the study of living models that he can attain a high degree of excellence in his art. The student usually begins by making a bust — that is the head and shoulders only of his subject. The sitter and the work should be close together, and the young artist proceeds as if he were copying another statue. But although he measures each point, and tries to reproduce exactly what he sees before him, something of his own personality will go into all that he does. In planning out a figure it is common to have a scheme of measurements by dividing the figure into a certain number of equal parts or faces, the distance from the top of the forehead to the chin, forming the unit. The Greeks did this, and they went even further, having model statues and measurements which they considered to be those of the perfect human figure. The careful study of anatomy is as necessary to the sculptor as to the physician.



Cerberus — An Antique Bronze.

If the final work is to be in marble or bronze, the next process, after finishing the model, is to mold it. This is done by applying patches of wet plaster of Paris (which quickly sets, or hardens) in such a way that they can be removed piece by piece from the model

An Example of Low-Relief or Bas-Relief from an Ancient Tombstone.

and then fitted together again, making a hollow mold. The inside of this is then brushed over with oil or some greasy substance, which prevents it from adhering to the casting. The material is then poured in, and when it has set, the mold is taken away and a true cast appears. If the final work is to be of marble or stone, this casting will be made of plaster.

The next step is to procure a marble block of the required size, from which skilled workmen then cut the statue, copying the plaster model by the aid of an instrument having arms, and a needle, which, being placed against the plaster model, can be made to indicate mechanically a similar point on

High-Relief — Mask of Medusa.

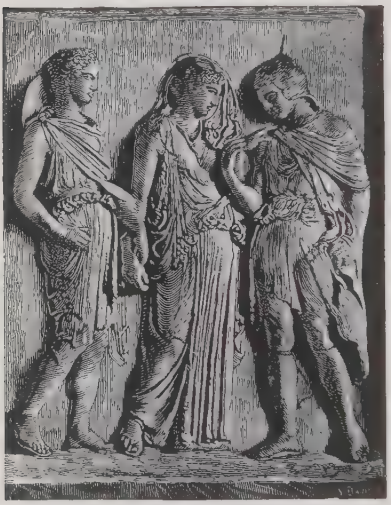
the rough marble. The marble is then chiseled away until this exact point is reached, and this operation is repeated until the statue exactly reproduces the cast. The master sculptor may then do some chiseling with his own hand, but often does not, as his art consists in fashioning in the clay the statue which the workmen have merely imitated in marble.

An Example of Low-Relief.

OTHER FORMS OF SCULPTURE.

We have been speaking of statues made to be seen from all sides, or "in the round," as it is called; but there are other methods of producing figures in stone or metal. The most important of these is known as "relief," that is, the figures project from a ground, or plane, upon which they are formed. There are three principal kinds of relief: high relief, low relief (or bas-relief), and middle relief. High relief projects from the background more than one half its natural circumference. Low relief, which we are most accustomed to from seeing it on the coins we sometimes carry in our pockets, projects only a little.

Wood carving is a form of sculpture. At one time it reached a point of much beauty and perfection. The difference between modeling and carving is that, in the former, one starts from nothing and builds up something, while in the latter he starts with a piece of something and takes away what is not needed. The carving of ivory is another beautiful art, and the art of the goldsmith has been the school that has produced many sculptors.



Alto-Relievo — An Example of very High-Relief.

THE STORY OF SCULPTURE.

In the history of sculpture, two periods, each with its group of great men, overtop all the rest. These are: first, the period of Greek sculpture, several hundred years before the Christian Era; second, the period of Renaissance sculpture in Italy in the fifteenth century. Each of these was followed by a period of decline. The great names in Greek sculpture are Myron, Phidias, Scopas, and Praxiteles. The great names in Renaissance sculpture are Pisano, Donatello, della Robbia, Cellini, Verocchio and Michelangelo.

Greek sculpture was preceded by Oriental and Egyp-

tian sculpture, but they were crude by comparison; while between the sculpture of the Greeks and that of the Renaissance (and of less importance) came Roman sculpture and the Church sculpture of the Middle Ages. Following the decline of the Renaissance came the later period called modern. If we bear these few great divisions in mind, we have a sort of bird's-eye view of the whole subject as it has grown in history.

EGYPTIAN SCULPTURE

For convenience, we may think of all the sculpture previous to that of Greece as of one group, distinctly different from it and inferior to it. This early sculpture was the Egyptian and the Oriental, or Eastern. Compared to that of the Greeks, it was rude and lifeless. Yet, if we think of what those primitive sculptors were trying to do, we shall find in their work much to wonder at and admire.

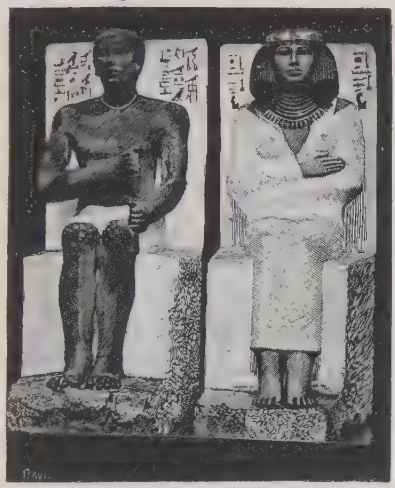
Another Form of Relief called Hollow-Relief or Cavo-Relievo; from the Court of Edfu, Egypt.

CHARACTERISTICS OF EGYPTIAN SCULPTURE.

Four thousand years before the Christian Era, the Egyptians were one of the most highly civilized races in the world. They worshiped the powers of nature, especially the sun, moon, and stars, and certain animals were sacred to them. They believed in the continuance of life after death, and their sculpture was largely

used in connection with the temples to their gods and the tombs of their ancestors. Indeed, it was chiefly to decorate these structures that their sculptures were made.

The Egyptians understood a great deal about the human form, although they failed, for the most part, to give it the appearance of life.



Egypture Sculptures.

In an Egyptian museum we are struck by the resemblance of all the figures to each other. This is particularly true of the bodies, for the faces show more variation and many of them are evidently portraits. The statues all face front and they have a fixed type of face. The rule was that a vertical line drawn through the nose passing through the center of the breast bone and so on down to the ground would be a straight line and would divide the statue into two equal parts. This rule or law (called the law of frontality) was retained through centuries.

Besides statues in the round, the Egyptians executed many reliefs. These often told the story of the life of the man buried in the tomb, or of the god to whom the temple was built. Nearly every inch of their walls was covered with sculpture or painting. They followed regular rules about their reliefs as well as about their statues.

Human beings are shown with the head, legs and feet in profile, but with the eye and shoulders as seen from the front.

The Egyptians used symbols in much of their work to express ideas. One of their symbols, the Winged Sphere, shown in the illustration, is still used to-day as the sign of eternity. They carved it over their gateways again and again.

Another characteristic of Egyptian sculpture is the fact that all their figures rest their weight on the soles of both feet. Such a thing as showing a person resting his weight on one leg, with the other partly free, is unknown in Egyptian art.

Let us remember, too, that *duration* was one of the chief ends sought by the Egyptians. They wanted their tombs and their monuments to last forever.

THE SPHINX.

One of the most ancient statues known is the famous Sphinx, near the great pyramid of Gizeh.

Here art has transformed a natural rock into the gigantic form of a fabulous creature. It is 172 feet in length and represents a colossal recumbent lion, with outstretched paws and a human head. This strange combination suggests that it was meant to give expression to some idea. What this may be is the riddle of the Sphinx.

Maspero, a great French authority, says of it: Hewn in the living rock at the extreme verge of the Libyan plateau, it seems, as the representative of Horus [the Egyptian Sun-god] to uprear its head in order to be

View of Sphinx Showing Tablet and Temple Between Fore-Legs.

the first to catch sight of his father, the rising sun, across the valley. The eyes gaze out afar with a look of intense and profound thoughtfulness, the mouth still wears a smile; the whole countenance is full of power and repose.

The Sphinx is also supposed, by other writers, to have been the god of the rising sun, and to be a symbol of the resurrection. But its real meaning has never become precisely known. It is still a riddle as of old. We seem to be met by the famous inscription "I am that which is, that which will be, and which has been: and no mortal has ever raised the veil which covered me."

The Sphinx was copied thousands of times in all sizes, and the head was always that of the sovereign who was reigning at the time the copy was made. That is why we find that some of the heads are male and some female.

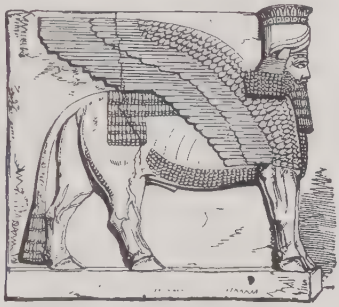
The king, or Pharaoh, was an absolute monarch, and was worshiped as a divinity after he reached the throne. Below him was a numerous privileged nobility. Most of the art of the country was under the patronage of these men, while the common people were in a state of comparative slavery, and were compelled to labor upon the Pyramids, and other monuments and public works.

The great Sphinx has a wonderful hold upon the imagination of all who have seen it. Carlyle says that it is the emblem of nature, and so shows the claws of a lioness. Kinglake said that the Sphinx was comely, but that its comeliness was not that of this world, and Dean Stanley wrote that there is "something stupendous in the sight of that tremendous head."

SCULPTURES OF OTHER EARLY NATIONS.

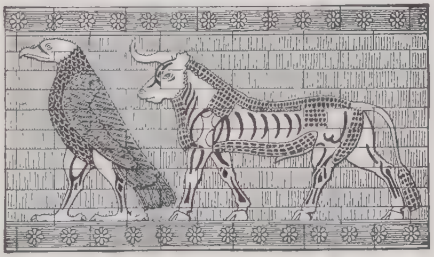
The crude works of other ancient nations have been unearthed from their buried cities and from other ruins

Chaldean Art.



Assyrian Winged Human-Headed Bull.

that have survived these past civilizations. In India, that fairy-land of the East, in China and Japan, in Babylon and Nineveh, in Persia, in Asia Minor and Syria, many sculptures have been found.



Babylonian Art.

Babylonia, also called Chaldæa, is a flat country, its good land having been formed by the deposits of its rivers, as Egypt has been formed by the deposits of the Nile. The works of sculpture found are stiff and imperfect, but show that much care was taken with details.

Assyrian Sculpture.

Assyria is mostly a country of hills and valleys. Most of its sculptures are reliefs carved in slabs of soft alabaster. The Assyrians were particularly skilful in depicting the forms of animals with surprising exactness. The hunting parties of their kings were a favorite subject, and many examples have been preserved to us. They were fond of representing muscular strength. The wounded lioness, in the British Museum, her back broken by a weapon, her hind legs dragging, is one of the most famous and admired of Assyrian animal reliefs.

Winged Disk.

EARLY GREEK SCULPTURE

The sculpture of the Greeks had its early, or archaic period, its season of flowering, and its time of decay. It is marvelous that at this distance of time we should be able to tell so much about these ancient sculptures and even to determine the time when they were made. The study of antiquities, many of which have been found buried in the earth, has revealed much to patient students, who have gathered for us a wealth of information about long-vanished races. These remains are still being found, and in some cases earlier opinions are changed by new discoveries. Many points are still in dispute among scholars, but many things are agreed upon by all of them, and these accepted facts are the basis of the statements we shall make.

Archaistic Greek Statue of Pan.

Archaistic Bronze Statuette from Verona in imitation Greek work 6th Century B. C.

The pioneer in the scientific study of antiquities and classic art was John Winckelmann.

JOHN WINCKELMANN.

Winckelmann was the son of a poor shoemaker in Stindel, Germany, and was born in 1717. His father had no idea that the boy would ever be anything but a shoemaker, like himself. But, strangely enough, young John cared very little for leather, and a great deal for the relics of ancient art. Poor as he was, by genius and perseverance, he finally overcame all difficulties and became the greatest authority in the world on the subject to which he devoted himself.

Even as a schoolboy he hunted about for possible remains of the old Roman occupation of the country. One day he was made happy by the discovery of some old urns, which are preserved in his former schoolroom to this day. He had to fight both poverty and sickness, and one of his sayings shows how he learned to bear them. "We ought to be like children at table," he says, "and take what comes to us without grumbling."

His life as a student and as a school teacher gave him some chance to study his favorite subject; and later, his work as librarian to a cardinal and as advisor to a wealthy friend in Rome, threw such opportunities in his way that he finally acquired an unrivaled knowledge of ancient art. In the course of his life he wrote many art essays and treatises, but his masterpiece, "A History of Ancient Art," did not appear until 1764. This was a real contribution to the knowledge of that time, for he not only had original ideas, but by the study of coins

and other art remains, he was able to distinguish certain periods and schools and to define them more exactly than any one had ever done before. By his reasoning he was able to establish epochs in art history which all the world of scholars accepted. He had learned how the ancient works were produced, and was able to open the eyes of the world to the meaning of the history of antiquities.

To be sure, some of his conclusions have been modified or reversed by later discoveries and studies, but his fundamental methods remain unaltered to this day. He was the first who showed the way and told the world how this subject should be studied and the manner in which results might be obtained.

His end was a tragic one. In 1768 he made a trip to Vienna and while on his return journey met an Italian who showed an interest in the gems and antiques he had with him, which had been presented to him by Queen Maria Theresa. The man was a thief, however, and that night in Triest he murdered Winckelmann at his hotel in order to possess himself of the treasures.

PERIODS OF GREEK SCULPTURE.

The great scholars have divided the works of Greek sculpture into periods. They find that there was a very early period before written history, revealed in the remains found by digging on the sites of ancient cities. In one place five cities were buried one beneath the other. The sculptures found were crude in workmanship and are known as "archaic." With the coming of the fifth century before Christ, however, this art began a period of rapid development, and within a hundred years the

greatest sculpture the world has ever seen was produced.

THE SUBJECTS OF GREEK ART.

The greater part of Greek sculpture was religious in its nature. Each temple contained a statue of the special divinity to whom it was devoted, and the frieze that ran around the temple was usually sculptured in relief. The subject of this frieze was generally related to the Greek mythology. Nearly every story of the gods was sooner or later represented by the sculptor. Besides this religious sculpture there were many monuments that commemorated the deeds of the great men of Greece and also sculptures that were symbolic of things related to the state, such as figures representing "The People."

Discobolus.

Another large section related to the national games and the popular devotion to athletics. To this belonged the discus throwers, runners, wrestlers, chariot-racers, and the like. Still another use of sculpture was for the decoration of articles for household use and ornament and of objects for personal adornment.

THE DISCOBOLUS OR DISCUS THROWER BY MYRON (550–440 B.C.).

Myron was one of the pioneers of the art of sculpture, and his famous Discus thrower belongs at the beginning of the period when the great works of Greek sculpture were produced. To enjoy it, we should first find out something about how it came to be. For like other wonderful things, both in nature and in art, its beauty will not be revealed to us all at once. Study, contemplation, and knowledge must contribute to our enjoyment of it.

About eleven centuries before Christ a race of hardy barbarians, called Dorians, swept over Greece. As time went on, the Dorian conquerors, intermarrying with the original inhabitants, formed a new race of people, and these were the true Greeks whose works and thoughts have influenced the world for good ever since. They were a free people who had achieved their own independence by fighting for it. Freedom was their heritage, and their works were very different from those of the older countries of the East whose sculptures had been made by slaves, driven by force and fear to glorify their rulers. The Greek works were attempts of a free people to express themselves, their religion, and their country's glory. As one writer puts it: "Between even the earliest Greek sculpture and the mechanical work of the Egyptians there is the difference between a living force and benumbing frost." What a difference there is between the work we ourselves do with joy, and that which we carry on only as a task!

Besides this, the Greeks loved beauty. They had a beautiful land and a delightful climate. They were "steeled by gymnastic exercises and ennobled by habits of freedom." So, as their country became richer and there was wider room for self-expression, the period of archiac art passed away and sculpture and other forms of art struggled upward into more perfect forms.

The artist is the product of the conditions under which he lives, and with Myron and his contemporaries a new note was struck. These men left behind them the crudeness of the earlier sculptors and imparted life and freedom to their statues.

It was because of the love of the people for athletic sports and their wish to have the winners and champions of their games immortalized in bronze that Myron and his fellow-sculptors gave to the world so many beautiful statues of athletes.

Every free-born Greek was an athlete from his cradle, being trained in a variety of bodily exercises which developed his muscles in harmony and proportion.

Near the sanctuary of Zeus in the district of Elis was a lovely, fertile valley sheltered by wooded hills — the valley of Olympia; and there were celebrated, once in four years, the famous Olympic games. Excavations have disclosed enough of the ancient ruins for us to form some idea of the magnificence of the temples, porticos, and other buildings, all of which were adorned with statues, probably more than three thousand in number.

Here thousands of people gathered from all parts

of the country, and here the contests took place: running, jumping, throwing the discus, foot-racing, and, most thrilling of all, the chariot races and horse races.

On the last day of the festival the winners received their prizes — chaplets of wild olive. Afterward thanks were offered at the altars of the gods, oxen were sacrificed, and a great banquet took place.

Each victor was accompanied back to his native city, whence all the people streamed out to meet him.

Statues of winners of the Olympic games were set up, the best sculptors being called upon for the task. The Discobolus, of which we see the picture, was doubtless such a statue.

"When the sculptor copies the human body," some one has said, "sculpture is born." In Greece this desire of the people to have the winners of the Olympic games honored and set up in bronze in their native cities greatly stimulated the production of good sculpture. The games spread a knowledge of anatomy, of the play of muscles, and of the beauty of the symmetrically developed human form. It was by the study of the human figure in race, the dance, the throwing of the quoit, in wrestling and boxing, that the Greek sculptors approached so near to perfection.

That man whose proportions were perfect and whose powers were well balanced was declared *pentathlon* (five, or perfect-powered), fitted for the five exercises. His was perfect beauty. There was a universal taste for physical beauty, called by Socrates "the result of the good and the useful." "What is beauty?" "A blind

man's question," says Aristotle. Yet physical beauty was prized only when possessed in connection with moral excellence, and Plato said that he alone was beautiful whose mental corresponded with his bodily perfection.

Our discus thrower is thus described in the pages of a poet of the times: "The quoit-player is stooping in the attitude of one about to make his throw, twisting round toward the hand holding the quoit, and bending his knee as if about to spring up after the cast." The moment chosen is just as the athlete is ready to let go the discus. Every muscle is at tension. The athlete's whole strength is gathered for the great throw, for the object is not to hit a mark but to throw as far as possible. The record was about ninety-five feet, and the discus is supposed to have weighed about twelve pounds. The statue was of bronze, about five feet eight inches in height, and far exceeded in merit anything that had been done before. There are in existence several copies in marble. Two are in Rome, one is in Naples, and one is in the British Museum in London.

Discus throwing was in some ways like our modern game of quoits, especially with reference to the poses that would be employed. Watch some quoit players and see if they look as graceful as this antique figure. Imagine that you were to make a statue of a quoit player. Would you choose the same pose that Myron did? Get one of your companions to hold a quoit in his hand and deliver it at a mark. Select the moment when you think he best expresses the thing he is doing. If he will hold it for a few moments, you may make a

short sketch of the most essential lines of the pose. You will then have done just what a sculptor would do as his first step in making a statue. From this sketch he would make the iron frame-work, representing the essential lines, and then "rough on" the clay until it began to assume the human shape.

Gardner says that Myron's great attainment in the Discobolus was the choice of a subject and of a moment that was suitable. He represented the beauty of the active rather than the passive athlete, and he was the first to recognize the principle, never afterwards violated in the best Greek sculpture, that a statue or group must be complete in itself. Walter Pater refers to the statue as the very soul of voluntary animal motion, a thing to be looked at rather than to think about, because it is a representation of something real and makes one exclaim, "The natural is ever the best!"

Of another of Myron's statues, a runner at full speed, an ancient epigram said: "He is filled with hope and you may see the breath caught on his lips . . . surely the bronze will leave the pedestal and leap to the goal . . . such art is swifter than the wind."

POLYCLETUS. (LAST PART OF THE 5TH CENTURY B.C.)

Polycletus was one of the greatest sculptors of the fifth century before Christ. Phidias was living at the same time and there was rivalry between them. Three of the works of Polycletus are very famous, and in one of them, his Amazon, we shall see how a great advance was made in the art of sculpture.

THE WOUNDED AMAZON.

It is related that Polycletus and Phidias competed in executing the statue of an Amazon for the temple of Diana at Ephesus, and that Polycletus won the favor of the judges. Repose was one of the necessary requirements of a statue among the Greeks, and this, with the earlier sculptors, often led to stiffness and lack of life. Polycletus was one of the first to free himself from this defect while still keeping the effect of repose. He made his Amazons live; and when we examine them to find out the secret, we discover, for one thing, that instead of standing evenly on their two feet, one foot is advanced before the other, and on that the weight of the body seems to rest. This stepping forward made for grace and lifelikeness. Polycletus was the first to use this device, which was adopted by the other men of his time as well as by those of after times.

Amazon of the Polycletan School of Sculpture.

The Amazons were a legendary race of women warriors and are shown as more squarely built than the usual female figure. The Amazon of Polycletus was clothed in a short tunic, her right arm being thrown over her

head. There is an expression of weariness in the face, as if from battle or from a wound, but we note that there is no distortion of the features. The Greeks did not express pain or agony in the works of their best period. Man was held to be above passion and stronger than suffering, and when in later times sculptures were allowed to show the distortion produced by pain, it was the outward sign of the decay which had crept into their art.

Another Amazon.

The Amazon in the Berlin Museum is six feet five inches in height, and may be a copy of a bronze by Polycletus himself, and one of five made in competition for the temple at Ephesus by five of the great sculptors of the time. At least seven somewhat similar ones are known: two are in the Vatican, two in the Capitoline Museum, at Rome, and one is in the Louvre. They resemble one another, but differ in details. There is an excellent head of an Amazon in the British Museum.

Doryphorus.

THE DORYPHORUS.

Another noted work of Polycletus was a statue supposed to represent a perfect figure. It

was called the Doryphorus. Repose rather than action was the characteristic of the work of Polycletus. Myron, we remember, did figures in full action. Phidias, as we shall see in a later chapter, worked out the image of an unknown being which was his idea of God. This conception he succeeded in fixing upon his countrymen for all time. Myron and Polycletus, however, both copied subjects that they saw. Phidias embodied a spiritual beauty rather than bodily perfection. Polycletus and his school tended toward the representation of bodily perfection. But to some extent they, too, embodied an ideal, although it was a physical rather than a spiritual one. They loved to show the elastic beauty of youth harmoniously developed by gymnastic exercises. So much importance did Polycletus attach to truth of form and harmony of proportion that he wrote a book on the subject and executed a statue which was called the canon or norm, because it was meant to be the most perfect possible youthful form. This canon is supposed to have been a simple figure carrying a spear (*doryphorus*). The best of these that has been found

Diadumenos after Polycletus.

was discovered at Pompeii and is in the Naples Museum.

Another of the statues of Polycletus of almost equal importance is called the Diadumenos, that is, an athlete binding a fillet about his head. The best replica, or copy, is in the British Museum. The original was sold at one time for one hundred talents, or about $117,000.

THE HERA LUDOVISI.

Another great work of Polycletus is the head of Hera, or Juno. This has fixed the character of this goddess,

Juno of Argus (left profile).

very much as the Zeus of Phidias fixed the type for that god. This adds a special glory to the name of Polycletus. Although he did not, in general, excel in his statues of the divinities, this one which has been preserved to us has met with the most extravagant praise. It was the work of his later years, and was executed in gold and ivory in colossal size for the temple of the goddess at Argos. It combines the majestic mien of a queen with the more feminine graces of a mother. We must gain our ideas of it from copies, but they are undeniably of surpassing loveliness. Of the head in the Villa Ludovisi, at Rome, Lübke says: "The severe, commanding brow is softened into graciousness by the soft, waving hair. Imperishable, youthful beauty blooms on the delicately rounded cheeks, and the powerful outline of the nose, lips, and chin expresses an energy of character based on moral purity and invested with a gleam of marvelous beauty." Another Hera of the same type, but thought by some to be of even greater beauty, is in the Naples Museum.

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The next great sculptor whom we wish to study is Phidias, the greatest of them all. The subjects represented in his chief works were the gods and goddesses of the Greek mythology, and as these have not only furnished subjects to sculptors but are constantly referred to by great writers, it is necessary for us to understand something about them, and we shall find it helpful to remember the beautiful myths.

The Greek religion, or mythology, as we call it, was in itself a sort of worship of beauty. To the Greeks the world of nature was peopled by beings who, though wiser and greater and more beautiful than they themselves, were nevertheless like human beings in their likes and dislikes, in their amusements, and in the things they desired to do and to be.

These earliest Greeks were an outdoor people, and as they looked about them and saw the sun and the moon, the rivers and clouds, they viewed them with wonder, and talked about them in a poetic way that would seem strange indeed to us. Every boy and girl now knows that the earth revolves around the sun, and how the clouds are formed from vapor rising from the waters of the earth. We say that the sun rises and sets, and think very little about it. But these early people thought of the sun as a great being and gave it a name, Apollo, or Phœbus the shining one, as if it were a person. They

thought of the rivers as people having lives like themselves, as seeing and feeling and thinking.

> In that fair clime the lonely herdsman, stretched
> On the soft grass through half a summer's day,
> With music lulled his indolent repose;
> And, in some fit of weariness, if he,
> When his own breath was silent, chanced to hear
> A distant strain far sweeter than the sounds
> Which his poor skill could make, his fancy fetched
> Even from the blazing chariot of the Sun
> A beardless youth who touched a golden lute,
> And filled the illumined groves with ravishment.
>
> *Wordsworth.*

We speak of the clouds which scud along the sky, but they called the clouds the sheep or cows of the sun, which the children of the morning were driving to their pastures in the blue fields of heaven.

As ages went by they began to think of the names of these objects as separate beings, and it finally came to pass that instead of saying, as before, "The sun loves the dawn," they would say, "Apollo loves Daphne"; and they thought, too, of them as divine beings, forgetting the way they began to have the names. At last they came to believe in them as gods and worshiped them, although it took many generations for this to come about. All their fancies and legends of their divinities and heroes made such a beautiful collection of stories that painters, poets, sculptors, and writers have ever since used it as a great fountain-head from which to draw subjects. It is because of this that to-day, although no one has believed in their truth for thousands of years,

every one must have some knowledge of these old myths if he is to understand what he constantly reads and sees and hears.

We can trace nearly all the old myths to some of the manifestations of the various natural forces working on the active southern fancy of those early races. Some of Nature's forces were regarded as friendly to man, some as hostile, and it may be that it was in this way that the idea of their being gods first crept in. For these people strove to appease the wrath of the hostile forces, such as storms and winds, and to win the favor of the friendly ones.

The Greeks were the first to develop all these fancies into a religion, but later the Romans, after they had been in contact with the Greeks for many years, became converted to it and adopted it. Thus the Greek god Zeus became the Roman god Jupiter, and so on. It is from their poets — Homer, Virgil, Ovid, Pindar, and others — that we learn most about their ideas of their gods.

The gods of heaven, as the Greeks thought of them, were a great family who dwelt on Mt. Olympus. Some one has noticed that their lives were in many ways much like those of any company of rich people, freed from care and in search of pleasure. For the gods were human in outward appearance, although they far surpassed man both in beauty and strength. They had supernatural attributes, but with some restrictions. Thus they could fly through space at great speed and could see anywhere they wished without going to the place, and hear what was said in another city, but still they could not be in

two places at once. They were obliged to eat, and drink, and sleep, but they could go without food or sleep much longer than mortals, and their food was different. They were served with nectar to eat and their drink was ambrosia. They might be born in the morning and be full grown and doing heroic deeds before night.

But the most important difference between gods and men was that the gods never grew old, but remained ever young and beautiful. Compared with men who had pain and sickness, they were a happy race indeed, and lived at their ease. They were not perfect in every way, for they had many traits of character that led them into troubles. They felt sorry at separations, jealousies sprang up, and they had many painful moments. Their amusements led them into unhappiness, too, for they pursued all kinds of sport with ardor, loved to hunt and travel, were fond of feasts and dancing and many other diversions.

Their minds were stronger than those of human beings and they were better morally than men, punishing the evil that men did in various ways. Zeus, or Jupiter (for the gods are better known by their Latin than by their Greek names), held his court in a great hall where the gods feasted each day. A gate of clouds kept by goddesses, the Hours or Seasons, opened to allow them to go in and out. They often discussed the affairs of earth while Apollo made music on his lyre, and the Muses sang.

It is related that before the gods had thus established

their state they had many fierce wars with other gods for the control of the universe. For the gods of the sea were their enemies, and so were the gods of the lower world. There was also a race of demigods or heroes. These were human beings of matchless worth, partly gods and partly men; they were very important and have taken a prominent place in literature and art.

But the gods of Olympus were known as the great gods. The following are those most frequently met with.

Greek name	*Roman name*	
Zeus	Jupiter	The father
Hera	Juno	His sister and wife
Athene	Minerva	His children
Ares	Mars	
Hephæstus	Vulcan	
Apollo	Apollo	
Artemis	Diana	
Aphrodite	Venus	
Hermes	Mercury	
Hestia	Vesta	

ZEUS.

Zeus (Jupiter or Jove), the father and king of gods and men, was worshiped as the ruler and preserver of the universe. He could make the winds to blow, the rains to come and go. He ordered the alternation of day and night and the changes of the seasons. The world was his footstool. He watched over the administration of justice in the world and protected kings in their palaces. He demanded honesty among men, punished wrong and

cruelty, and even the poorest could call upon his power. As he sat upon his throne he had numerous attendants, servants, and messengers to do his will. As messenger and agent between heaven and earth, he had both his son Mercury and the golden-winged Iris, whose name denoted the many-colored rainbow, with its span like a bridge from earth to heaven. In person, Zeus was of majestic figure, with flowing locks. He is usually represented with his scepter of thunderbolts in one hand, a statue of Victory in the other, and his eagle near by.

Some of the adventures of Zeus do not lack a taint of human weakness, and the affairs of earth in which he took part did not always turn out exactly as he wished. His favorite heroes were sometimes killed in war, and his caprices led to many complications.

But his worship by the people was none the less sincere. Great games, both Greek and Roman, were given in his honor, beautiful temples were consecrated to his name, and many sacrifices were offered him. The sacrifice most acceptable was that of a hundred oxen, called a hecatomb. Among trees, the oak and the olive were sacred to him, and, among birds, the eagle. Many statues were made to represent him, the most famous being that by Phidias at Olympia.

HERA.

Hera (or Juno), the sister and wife of Zeus, was what we might call the female power of the heavens. She was the goddess of the air and of marriage, and won the

affections of Zeus by her great beauty. At their wedding a tree of golden apples grew up, and streams of ambrosia flowed by their couch. But their meetings often resulted in quarrels and wrangling. The poets, most of all Homer, seem to lay the blame upon Hera, describing her as frequently jealous and quarrelsome, and her disposition as proud, cold, and bitter. Once we are told that Zeus attached two great weights, the earth and the sea, to her feet, and hung her out of Olympus.

But she is always represented as virtuous and true, and probably Zeus often gave her cause for vexation. Her favorite companions were the Graces and the Seasons. The peacock and the cuckoo, heralds of spring, were sacred to her. The springtime festival was celebrated in her honor, the ceremony being in imitation of a wedding. She was ever worshiped as the ideal of womanly virtues. Many temples were erected to her honor, and her divine office as the mother of the gods entitled her to the greatest respect.

Hera.

ATHENE.

Pallas Athene (or Minerva), is best known as the goddess of wisdom. She was the daughter of Zeus, having sprung full-grown and armed from his head. She was of great assistance to him, and frequently sat by his side and helped him dispose of the affairs of earth and heaven. In times of peace she was the teacher of the

world in wisdom, the arts and sciences, and handicrafts. She invented the spindle and the loom, the rake and the plow, and had much to do with the progress of the science of medicine. In times of war she was its goddess, but she championed only defensive warfare. She was a peace advocate, but when she is represented as the war-goddess she usually wears the helmet, shield, and spear.

Athene never married, rejecting the offers of all her wooers. She fought on the side of Zeus in his war with the titans and giants, and became the patroness of all those heroes who fought against evil men and monsters. She was the constant companion of Hercules in his toilsome adventures, and helped to protect the Argonauts in their quest of the Golden Fleece.

Head of Athene.

Her most important shrine was the Parthenon. Indeed, the whole land of Attica was her special property. Here she was more honored than any other goddess, and to Athens, its capital, she had given her own name. The most sacred emblem of her presence was the olive-tree on the Acropolis. Jupiter had

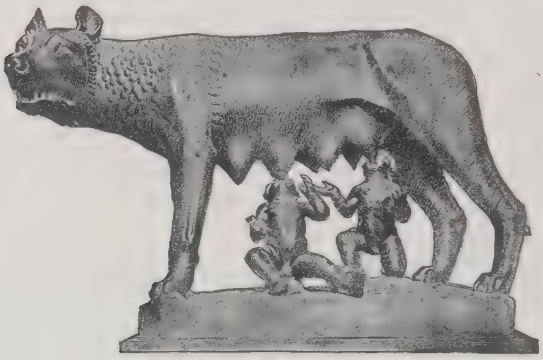
decreed that whoever should create the most useful present should have the sovereignty of Greece. Neptune, in the contest, created the horse; but Athene, with superior wisdom, created the olive-tree, which formed the chief wealth of the country. The story is told that when Athens was threatened by the Persian army, Athene besought Zeus to prevent the fall of the city. This was not to be, and Athens was burned by the Persians. But when the sacred olive-tree was burned, a fresh shoot sprang from the stalk, a token that the city was to be rebuilt (as it was) and more beautiful than ever before.

ARES.

Ares (or Mars), was the son of Zeus and Hera, and, although not worshiped in Greece as extensively as most of the great gods of Olympus, he was ardently worshiped in Rome. He is best known as the god of war. He delighted in the din of battle, and never wearied of strife and slaughter. Clad in brazen armor from head to foot with waving plume, helmet, and spear, his bull's-hide shield over his left arm, he ranged the field of battle and destroyed all before him. His usual attendants and servants are Fear and Terror, and some writers add Discord, Alarm, and Dread.

Ares.

One reason for the great veneration in which Ares (or Mars as they called him), was held in Rome was the belief that he was the father of Romulus and Remus.



Romulus and Remus.

The mother of these two children was condemned to be buried alive, and they were left naked and exposed to the elements. But, being nourished by a she-wolf, they grew up to be strong and healthy. Romulus founded the city of Rome, and was its first king. No wonder that Mars was worshiped by the Romans as the most important of all the gods except Jupiter.

March was the month sacred to Mars, because it is the time when spring triumphs over winter. Festivals were then held at which the people cried out, "Mars, watch over us!" The ancient artists represent him as a powerful young man with curly hair, and his usual attributes are the helmet, the shield, and the spear. He was the father of Cupid, and the little love-god is usually represented as playing about his knees.

HEPHÆSTUS.

Hephæstus (or Vulcan), the son of Zeus and Hera, was the god of the fire and the forge and volcanoes were held to be his smithy. He had the power of conferring life upon his creations. He was not on very good terms with the other gods. The story runs that when he was quite young Zeus and Hera were engaged in a quarrel in which Vulcan vigorously took the part of his mother. For this Zeus, enraged, flung him down from Olympus.

> From morn
> To noon he fell, from noon to dewy eve,—
> A summer's day; and with the setting sun
> Dropp'd from the Zenith like a falling star,
> On Lemnos, th' Ægean isle.

Finding himself on the island of Lemnos, much injured by his fall, he knew no way but to remain there until he should recover. The half-civilized inhabitants attended him carefully, but he was always lame.

Vulcan, as he is usually called, is credited with having been the creator of the first mortal woman, Pandora, but all the other gods contributed something to the making of this new being. Pandora was given a precious box which she was forbidden to open, but, overcome by curiosity to know what it contained, she one day lifted the cover and looked in. Forthwith there escaped a multitude of plagues for hapless man — gout, rheumatism, and other pains for his body; envy, spite, and revenge for his

mind; and these things scattered themselves far and wide. As Pandora hastily shut the lid, one thing only remained in the casket — hope.

Vulcan, presiding over the forge, made many useful things: the shield of Achilles, the chariot of the sun, the trident of Neptune, and implements and tools of all kinds useful to man. His workmen and companions were artists, and he was specially reverenced by artists and artisans. As god of fire, his aid was sought against conflagrations, and his worship was very general. He was represented as a powerful, bearded man, his lameness being indicated by the shortness of his left leg. His attributes were the tools of the smith, the workman's cap, and the short apron of the craftsman.

APOLLO.

Apollo (or Phœbus Apollo) was the glorious god of light — god not only of the sun, but of everything beautiful and noble, of music, poetry, and healing. He was the son of Jupiter and Latona, and he suffered much from the jealousy of Juno. With Apollo, physical light is the emblem of that light — the light of knowledge, truth, and purity. The rays of the sun were called his arrows, and he was spoken of as "far-darting" Apollo. Each new moon was a festival of Apollo. His power was felt as soon as any one stepped out of doors, for the houses of the Greeks were dark and had only small openings for windows.

There are many beautiful stories about the adventures of Apollo, some of which have been embodied in sculptures of which we shall read in later chapters. One of

these is that of Apollo and Daphne. Another relates to the death of Hyacinthus, a beautiful youth whom he visited. They were engaged in a game of quoits, when one of those thrown by Apollo was turned aside by a jealous enemy and struck Hyacinthus, throwing him to the ground. Apollo could not save his life, but on the spot where he died there grew up clusters of flowers that have ever since been called hyacinths.

The legend of Apollo's sojourn among the Hypoboreans was founded upon the yearly variation of the sun. As the sun veers to the northward in winter, it came to be believed that in that season Apollo went to dwell with the Hypoboreans, a pious northern people resembling the early races of man. There was never a cloud in their sky, and Apollo lived with them as a father with his children. There, with his mother and sister, he spent three months each winter, returning in the spring to Delphi.

Moore describes this fortunate land:

> I come from a land in the sun-bright deep,
> Where the golden gardens grow
> Where the winds of the north, becalmed in sleep,
> Their conch-shells never blow.

Delphi was specially dedicated to the worship of Apollo, and there a gorgeous temple was erected in his honor. The wealth of its offerings was at one time estimated at over ten millions of dollars. His shrine at Delos was scarcely less renowned, and the whole island was sacred to him. Both here and at Delphi games were held in his honor.

Apollo is always represented as beardless and of a youthful appearance. His figure is strong and handsome, his face majestic, but cheerfully serene. His attributes were the bow, arrows, and quiver, the laurel crown and the lyre.

ARTEMIS.

Artemis (or Diana as we shall call her), twin sister of Apollo, and daughter of Zeus and Latona, was the symbol of the moon and night, as Apollo was originally of the sun and day. She was believed to range as a huntress through forest, mountain, and valley, with nymphs of the springs and groves in her train, she herself excelling them all in beauty and stature. She was worshiped at springs and rivers. As the light of the moon is an emblem of purity, Diana was thought of as a fair, fresh maiden. As a huntress she became the guardian of wild animals in the woods and fields. She guards, as Browning says,

Artemis (Diana) the Huntress.

> Every feathered mother's callow brood,
> And all that love green haunts and loneliness.

The young Diana early sought and obtained permission from her father to remain single all her life, but in spite of the chilling coldness ascribed to her, there

are several myths that show her heart was sometimes touched. One of these is the story of Endymion, a handsome youth who fed his flocks upon a mountain-side. On a certain clear night, as Diana looked down, she saw him sleeping. She thought him very beautiful and stepped from her golden car of the low-hung moon and watched over him as he slept. To Endymion it seemed only a vision, but she came again and again until he began to watch for her.

Diana took care of his flocks while he rested, and guarded his lambs from wild beasts. Jupiter granted to Endymion perpetual youth together with perpetual sleep, and Diana carried him away to a cave in the mountains where she continued to watch over him. He has been a favorite subject for poets and sculptors.

Another story that is told of Diana is her encounter with Actæon. There was a valley thickly inclosed with cypresses and pines which was sacred to Diana. In the extremity of it was a cave where the goddess used to come, when weary with hunting, to bathe in the sparkling water. Now Actæon, a son of King Cadmus, was fond of pursuing the stag, and one day at noon, while resting from the hunt, he wandered from his companions. Led by his evil destiny, he came to the pool where Diana was bathing. Indignant at being thus surprised, she dashed the water into his face, saying, "Now go and tell, if you can, that you have seen Diana bathing." Immediately a branching pair of horns grew out of his head, his neck became longer, his ears grew sharp-pointed, his hands became forefeet and, in short, he was changed into a stag, except that he retained his consciousness as a

man. As he bounded off through the forest, he saw that his own pack was on his trail, and he had the terror of knowing that they would tear him to pieces. Nothing less than his death would satisfy the chaste Diana.

Many statues and paintings were made of the huntress goddess, and many temples were erected to her worship.

APHRODITE.

Venus (or Aphrodite, or Venus Aphrodite), goddess of love and beauty, was sometimes represented as the daughter of Jupiter and Dione, but was said by others to have arisen from the foam of the sea, and to have first touched land on the island of Cyprus, which was ever after held sacred to her. Wafted by the western wind, she floated upon the island like a lovely dream. The goddesses of the seasons were there to welcome her, and as she stepped upon the shore plants and flowers, rose newly from the soil, budded and blossomed. Her beauty conquered every heart, and even the wild beasts became quiet and played about like lambs. Going thence to high Olympus, she was received with the greatest honors and sought in marriage by all the gods.

Aphrodite.

Throughout her life her beauty was the cause of many adventures. Mars was the suitor most favored by her, and the beautiful Cupid was their son. Cupid, unlike most of the gods, never grew up, but

remained the mischievous rosy child we so often see in pictures.

One of the many stories in which Venus plays a prominent part is that of the Judgment of Paris. To the wedding of Peleus and Thetis, the parents of the hero Achilles, all the gods had been invited save Discord, who enraged at her exclusion, threw among the guests a golden apple with the inscription, "For the fairest." Thereupon Juno, Venus, and Minerva each claimed the apple. Not willing to give a decision himself, Jupiter sent them all to Mount Ida, where Paris, son of Priam, King of Troy, was made the judge. Juno promised him great wealth and power, if he would award her the apple. Minerva promised him glory and renown in war, and Venus promised him the fairest of women for a wife, each hoping thus to win the prize.

Paris decided in favor of Venus, and as Helen of Troy was then the fairest of mortal women, Venus gave her to Paris as she had promised. Paris, with Helen, returned to Troy, and the Greeks followed to demand that Helen should be sent back to them. The Trojans refused, and thus was brought about the Trojan War.

As a subject for artists, Venus, the most beautiful goddess, naturally occupies a leading place. To give expression to perfect beauty, enhanced by all the charm of love, may well tax the skill of the greatest artists. Among the many statues of this goddess, the Venus of Milo, now in the Louvre, and the Venus de Medici, formerly in the Villa Medici at Rome, are the best-known examples.

The worship of Venus was wide-spread. Her birth from the sea endeared her to sailors, and she was regarded

as the goddess of spring as well as of love and beauty. Her festival was celebrated in April. The dove, the sparrow, and the dolphin, and, among plants, the rose, the apple, the poppy, and the lime-tree were sacred to her.

They wove bright fables in the days of old,
When reason borrowed fancy's painted wings;
When truth's clear river flowed o'er sands of gold,
And told in song its high and mystic things.

Hervey.

CUPID AND PSYCHE.

While Cupid is usually represented as a rosy little boy, sometimes he is shown as a slender youth just verging on manhood, and it is thus he appears in the story of Psyche. Psyche was the daughter of a prince of the island of Crete, and was possessed of such great beauty that she was admired even more than Venus. In order to be revenged upon her, Venus sent Cupid to punish her by causing her to fall in love with some horrid monster. Whomever Cupid pierced with one of his arrows was doomed to fall in love, and, obedient to his mother's command, he started on his mission. He

Cupid (Eros) and Psyche.

Had still no thought but to do all her will
Nor cared to think if it were good or ill:
So, beautiful and pitiless, he went.

Stealthily he entered the palace and reached the chamber where Psyche was sleeping, but when he saw her, instead of wishing to harm her, he fell in love with her.

In the meantime, Psyche's father had been advised by an oracle to dress his daughter in mourning garments and carry her to the top of a precipice, where she would become the wife of a winged dragon. Some accounts say that, feeling the displeasure of Venus, she went there of her own accord. As soon as she was alone upon the lofty rock a cloud came along and, wafted by a gentle zephyr, carried her away to a beautiful castle. Hither came Cupid, when night had fallen, not once but many times, but, as it was always dark when he came, she could only guess whether he was handsome or ugly. Psyche soon learned to love him. He warned her that she must never ask his name or try to see him, for if she did, their happiness would come to an end. For a long time Psyche faithfully kept his injunction. But one day her sisters came to see her. They could not restrain their curiosity and wished to know who the mysterious visitor could be. Some say they made Psyche think he must be a monster if he would not allow himself to be seen. They finally persuaded her to steal to his couch with a lamp, and so startled was she to see that it was the beautiful Cupid that she let fall a drop of the hot oil upon his bare

Cupid.

shoulder. Cupid awoke and bitterly rebuked her for her disobedience, and, flying away through the window, exclaimed:

> "Farewell! There is no Love except with Faith,
> And thine is dead! Farewell! I come no more!"

Poor Psyche was grief-stricken, and wandered about the earth forlornly, asking all whom she met if they had seen Cupid. Finally she reached the palace of Venus herself, who imposed the labor of a slave upon her, all of which Psyche patiently bore. At last she demanded that Psyche go to Hades, the realm of shades, and fetch back a casket of ointment from Proserpine. Even this the penitent Psyche undertook, but on her way back she opened the casket and was stricken down by the terrible fumes that arose from it.

Through all her labors and sorrows Cupid had been secretly at her side, and when he saw this final catastrophe, he could endure it no longer. He bent lovingly over her, brought her back to life with a kiss, and then, carrying her to Olympus, demanded of all the deities that he be allowed to marry her. Even Venus was then forced to forgive her rival, and welcomed the lovely bride to the happy realms.

HERMES.

Hermes (or Mercury), the son of Zeus and Maia, started in as the black sheep or bad boy of the celestial family. It is said that he was born during the darkness of evening in a cave of the mountains, and that he began his mischievous career that very same night. Slipping

out of the cave, where he was supposed to be soundly sleeping, he found a fine herd of cattle grazing. These cattle belonged to his brother Apollo, but Mercury decided to steal a number of them. After driving them to a cave and secreting them so that Apollo could not find them, the next day, he went quietly back to his cradle. But some one had seen the escapade and informed Apollo, who forthwith dragged him to the throne of Zeus for judgment and punishment. Hermes meantime had done another thing remarkable for a babe one day old. Seeing a tortoise, he had conceived the idea of making holes in the edges of the shell and of forming a lyre by stretching strings across. This made a fine instrument, and when accused of the crime of stealing the cattle, he simply began playing upon his lyre. This so pleased Zeus that it was evident the punishment of the offender would not be very severe, and when Hermes offered the lyre to Apollo, all was forgiven, and Hermes became a great favorite in Olympus.

Mercury — Greek Workmanship.

Hermes, being the chosen messenger of Zeus, was trusted and employed by him in all the many adventures which he wished to keep secret from Hera. He is usually represented as a beautiful youth with wings on his feet and on his cap, carrying a herald's staff and a purse. He was worshiped as the god of trade and as the god who presides over the bringing up of children. He was the

fleetest of runners, the most skilful of boxers, and though not intellectual, like Apollo, he was credited with common sense.

HESTIA.

Hestia (or Vesta), is not often mentioned by the poets, and her name does not occur either in the Iliad or the Odyssey. Yet her worship was very general, and she was one of the great goddesses of Olympus. She was the guardian angel of mankind, looked after the safety of the dwelling, and was regarded as the goddess of the family hearth.

The hearth had a higher meaning among the ancients than it has with us. It was not only the place where the daily meals were prepared, but it was the family altar as well: there were placed the images of the special household gods, and there the father, who was also the priest of the family, offered sacrifices upon important family events. These household gods were the Lares and Penates; that is, the friendly guardians of the family. They loved the family and dwelt unseen upon the hearth.

The most ancient temple of Hestia, was situated on the slope of the Palatine hill, opposite the Forum in Rome and was called the Temple of Vesta. It was built in a circle and was of moderate dimensions.

In this temple the eternal fire, the emblem of the state, which must be perpetual was kept ever burning. Vesta would never marry, although wooed by Apollo and other gods, and this service of keeping alive the eternal fire was therefore performed only by maidens known as the vestal virgins. At first there were four, but afterward

six. If the fire should become extinguished even for a moment, it was believed that terrible misfortunes would fall upon Rome. The service of the Temple of Vesta was a severe, but coveted, ordeal, and the maidens were selected from the noblest Roman families. They entered upon their duties when mere children of from six to ten and served for thirty years.

As the kindly, protecting, household goddess, the provider of daily bread and the satisfier of daily needs, chaste and pure in character, Vesta was at every feast worshiped first of all the gods. From her altar all the other gods obtained their fires. As represented by artists, her countenance is characterized by a thoughtful gravity of expression. Her principal attributes consist of the votive bowl, the torch, the small cup, and the scepter.

We have now made the acquaintance of some of the leading characters of classic myth, and can understand something of the spirit that must have animated the artists who represented the gods and heroes in marble and bronze.

The Power, the Beauty, and the Majesty
That had their haunts in dale or piney mountain,
Or forest, by slow stream, or pebbly spring,
Or chasms and watery depths; all these have vanished;
They live no longer in the faith of reason;
But still the hearth doth need a language; still
Doth the old instinct bring back the old names;
Spirits or gods that used to share this earth
With man as with their friends; and at this day
'T is Jupiter brings whate'er is great,
And Venus who brings everything that 's fair.

Coleridge.

When, in the following pages, you see mention of any of the mythical beings of Greek fable who have not been introduced to you in this chapter, look in the glossary of proper names at the end of the volume and you will there find something about them. Even the little that can be told in a glossary may give a glimpse of the beauty of imagery and allegory with which the religion of the Greeks was filled.

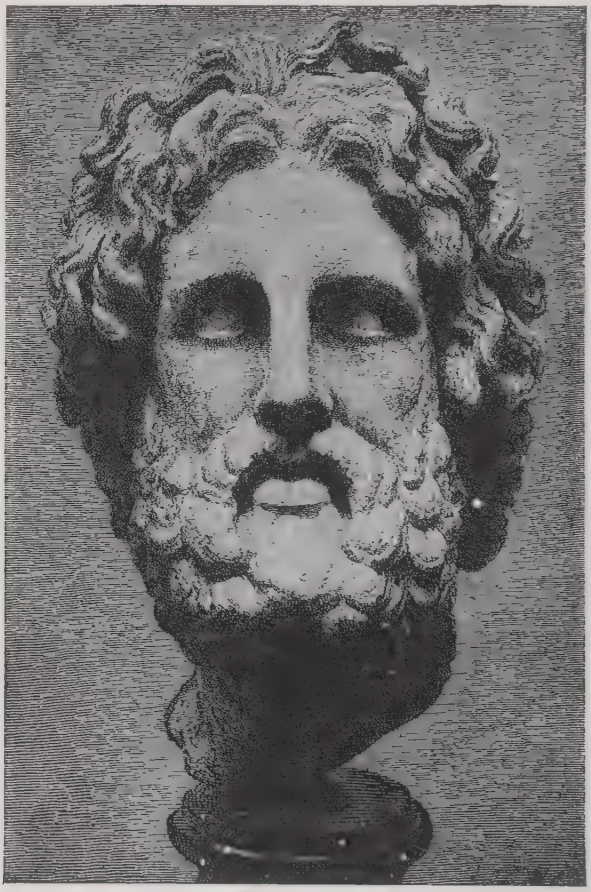
THE GOLDEN AGE OF GREEK SCULPTURE

THE SCULPTURES OF PHIDIAS (500–430 B.C).

Greek art reached its highest development under Phidias. After that it began to decline. But in the next century there was a great period although in a changed style, under Scopas and Praxiteles, before sculpture finally sank into mere copying and manufacturing.

Phidias realized the highest ideals of beauty and dignity in his figures of the gods of mythology. With such marvelous success did he express his ideas in marble that his Zeus is to-day the image or symbol of supreme power and majesty. Indeed, his whole gallery of divinities and heroes are symbols to us. Hermes or Mercury of speed, Hercules of strength, Athene or Minerva of wisdom, and so on.

At the time of Phidias, the poetry of Homer had long been known to the Greeks. Homer told of the gods in his poems, just as Phidias did in his statues, and Phidias has therefore been called the Homer of sculpture. We are so apt to think of marble and bronze as everlasting that one would not have thought that the words of Homer, which were not even written down, but only spoken as he went about the country, would be preserved to us in the twentieth century, while the bronzes and marbles of Phidias would all or nearly all, have perished. But while the hand of time has destroyed most of the originals,



Head of Zeus — after Phidias.

they were so often copied, frequently in smaller form and upon coins, that we can learn from these what the original sculptures must have been.

The head of Zeus found at Otricoli, a village in Italy,

is of Carrara marble and must have been made by a Roman sculptor, probably at the time of Augustus. It is thought by many to be a copy of a Greek original, and serves to give us an idea of what the Zeus of Phidias was like. It now rests in the Vatican gallery at Rome, but there are many copies.

The original statue was in the famous temple of Zeus at Olympia. It was colossal in size and was made of gold and ivory. Taken as plunder to Constantinople, it there vanished. "Its richness was its ruin."

The figure was not depicted as standing, but as seated on a splendid throne. The head was crowned with a wreath of olive; the left hand held the scepter, bearing the eagle — the bird of Zeus. A gold mantle, adorned with inlaid figures and lilies, covered the mighty form. Still more rich than the statue itself were the throne and footstool of the god, which were executed in gold and precious stones, ivory and ebony.

It received the highest admiration from all antiquity, and he who had seen it was pronounced happy. Pliny speaks of it as inimitable, and later writers call it a charm which drives away care and suffering. Quintilian says that it even helped the cause of religion, so great was the majesty of the work, which seemed equal to that of the god himself. The Greeks believed that Zeus gave token of his approval, when Phidias prayed for a sign of his favor, by sending a flash of lightning from the unclouded sky, touching the ground at Phidias' side.

Although the statues of Phidias have perished, there still remains one great work of which he had direct charge, some of the figures in which are believed to bear the

marks of his own chisel. These are the sculptures of the Parthenon, or temple of Athene, at Athens.

THE PARTHENON SCULPTURES.

In noble beauty the Parthenon was the great monument of antiquity. It was planned, built, and decorated

Head of Alexander the Great.

by Phidias and his assistants, and was erected by them upon the Acropolis, or hill, overlooking Athens. Even the mutilated remains exhibit a beauty of line and an artistic perfection surpassing all other buildings. A description of it is contained in "Famous Buildings," a companion volume to this one, so we will here speak only of the sculptures which adorned it.

Within the walls of the inner central chamber stood the statue of the goddess. The figure was made of ivory and gold, and was about forty feet high. Athene, wearing the ægis, symbolizing the dark storm-cloud, supported her shield with her left hand while on her outstretched right was a winged victory.

Head of Alexander. Compare with coin on opposite page.

The marbles which decorated the outside of the building are the ones which are supposed by many to bear the marks of Phidias' own chisel. They were in reality a part of the building, for in those days the sculpture bore a very close relation to the architecture. The master-builders were always sculptors as well as builders, and were themselves able to carve statues. The sculptures

Athene or Minerva — by Phidias.

that were used in any building were conceived with the thought of the building in mind, for it was believed that the one should complete the other, and that they should be mutually appropriate. Then, too, the sculpture, must so fit the structure as to be truly decorative and thus enhance the beauty of the whole.

The marbles of the Parthenon naturally fall into two groups, that which was placed in the pediments, or gables, of the building, which were mostly in the round, and the friezes, or decorative bands, that ran around the exterior, which were in relief.

The marbles in the pediments are now so incomplete that we should not be able to get much idea of their meaning but for the fact that in 1672, just before the great damage was done to the building, careful sketches of the figures were made by a French artist. With the aid of these, it has been ascertained that the east pediment relates to the birth of Athene (or Minerva), and it is said to follow a description given in a hymn by Homer. Even with this assistance it is impossible to know just how it was treated in the parts that are missing. There remain five figures at the left, and four fragments at the right, leaving the intervening forty feet empty. The third of the figures, beginning at the left, is the famous Theseus, the Athenian hero, half recumbent upon a rock. The torso (trunk or body), of the Theseus is one of the finest of all the marbles of the Parthenon and

Theseus, from the East Pediment of the Parthenon, Athens. Phidian. British Museum, London.

one of the most wonderful of ancient statues. Youthful vigor and beauty are expressed, and there is evident a certain grandeur and freedom of treatment that mark an advance over previous works.

Figures in the Pediment of the Parthenon.

Most of the Parthenon marbles are now in the British Museum, having been brought there by Lord Elgin. From this fact they are often spoken of as the Elgin Marbles. When the question of paying for them was before the House of Commons, one of the English sculptors of the time, giving evidence before the committee, said, "I should say that the back of the Theseus was the finest thing in the world." Let us remember that this back was placed fifty feet or more from the spectator for whom the group was designed. All that care and beauty where no one could have been the wiser if it had been slurred over!

The west pediment represented the dispute between Poseidon and Athene (or between Neptune, god of the sea, and Minerva, goddess of wisdom). This, in other words, means the dispute between might and mind, or between force and intelligence. It was the old mythological story of how Neptune created the wild horse, which

Minerva tamed with a bit. Nearly all of the myths were full of allegory.

The exterior reliefs of the Parthenon were of two kinds: the metopes and triglyphs, and the frieze around the inner chamber. The metopes and triglyphs are on the outside of the temple itself, immediately below the cornice and plainly visible to any one looking at the building; the inner frieze ran around the entire upper part of the exterior wall of the inner chamber, or cella. It was therefore less easily seen from without, and was more protected from the weather.

THE METOPES.

The metopes were sculptured blocks of marble inserted between the triglyphs, which were intended to represent the ends of the roof-beams. These metopes were originally ninety-two in number. The sculpture on them is in the highest relief attainable in marble, and the subject is the contests of the Greeks with Centaurs, Amazons and Trojans. Each one is complete in itself. The attitudes of the Centaurs are free and bold, and the men are powerfully modeled, displaying elegance of form and beauty of proportion. The technic, or manner of chiseling, is nearly perfect, and the world has yet to excel it.

THE FRIEZE.

The inner frieze of the Parthenon was a continuous band in low relief, which encircled and crowned the cella, together with the smaller porticos that immediately adjoined each end of it. The frieze was nearly three

Youth tying his Sandal.
(Western frieze of the Parthenon)

feet four inches high, and its entire length was 524 feet and one inch.

The subject chosen by the sculptor was the festive procession which ascended the Acropolis at the close of the greate fête, held every four years, in honor of Athene, the goddess of the temple, when they brought to her the garment woven by Athenian maidens. In the procession, as shown in the famous frieze, are gods and goddesses and deified heroes, followed by trains of beautiful female figures facing toward the gods, together with victims for the sacrifice, cakes, and fruits. The finest portion is the procession of horsemen, representing the young men who had come to the celebration from the country round about.

Canephore from Parthenon Frieze.

Diagram of the northeast angle of the Parthenon, showing position of the Friezes.

All the sculptures of the Parthenon are in a pitiable state, but even these relics are

so wonderful that Viardot calls them divine. "They address the soul," he says, "in a language so lofty and profound, and they awaken such fervent imagination, that there is nothing to be compared with them."

When we see the ancient marbles, we admire them as they are, but we should remember that there is much evidence in ancient writers to show that they were not white, but colored. Indeed, even now some of the antique statues have bits of color left upon them. There is a difference, however, between the use of color as produced by employing ivory and gold, marbles that were colored in themselves, and the use of paint for the imitation of natural surfaces or of the colors found in nature. The best critics seem to think that this imitative painting of the statues was largely given up, or not used at all, by the best artists of the best period.

In looking at any statue we should try to get its meaning. We should judge it broadly, as to its action or repose, and its appropriateness to its place and subject. But there are details which are interesting. Look at the treatment of hair, for instance. Notice that in the human head the hair radiates from a center at the back of the top. In antique work it is treated in masses and lumps. Examine a modern work and compare it with reference to simplicity.

Another interesting feature is the hand. The human hand has been called nature's masterpiece. It is most beautiful when foreshortened and in a statue we may look at it from all directions. Notice the radiation of line in the hands of statues that you see. Draw some hands either from life or from casts and

Slab representing Poseidon, Helios and a female (from eastern Frieze of the Parthenon).

learn to appreciate the loveliness of the curves. Think of the hand as the most useful of all our members and yet so fine and expressive!

Apobates. Frieze of the Parthenon.

One of the most important lines to be noticed in a statue is the continuation of the line of the back downwards. Notice also the outlines of the legs, how the lines seem to come together at the knees and to cross the leg. Drawing from a cast teaches much, but it is most informing to get a statuette and turn it around and around. This is for some reasons better than studying the living model for the cast is more nearly perfect.

PHIDIAS (500–430 B.C.).

We know very little about the life of Phidias. He was born at Athens about the year 500 B.C. and must, in his boyhood, have heard inspiring tales of the great Persian wars in which his countrymen were winning glory. When he was ten years of age, the news of the battle of Marathon caused rejoicing in his native city. When he was about thirty-seven, Pericles was the head of the Grecian state, and from the life of Pericles written by Plutarch we learn most that we know about Phidias. From that source we learn that Pericles became a friend of the sculptor and sought his aid in all the great artistic undertakings connected with the restoration of Athens. The monuments of the Acropolis, that had been destroyed,

now arose more beautiful than ever before, and of all these works, Phidias had supreme control.

Phidias was himself the master of all the arts then practised and of all the crafts that went with them. He understood to perfection gold and ivory work, bronze-casting, marble-cutting — everything, in fact, from rough masonry to the most delicate art of engraving. It is on such a solid basis as this that true freedom in work is attained. When the technical part of the work is at the finger-tips there is very little to hamper the play of the imagination in the creation of beauty. It is said of Phidias that he lived and felt with his inner and outer eye as much as with his intellect.

In his statues Phidias expressed the ideas of the whole people with reference to their gods. He must have been

Dekadrachm or Ancient Grecian Coin.

deeply imbued with the universal feeling thus to produce works that should exercise such power on the minds of men. Such are the privileges and such the responsibilities of the truly great artist. It was the verdict of the ancients that Phidias alone had seen the true likeness of the gods.

The close of his life was very sad. First he was accused of having embezzled a part of the gold assigned for the making of the statue of Minerva. Having proved this to be false, a new and more dangerous charge — that of blasphemy, was brought against him, because he had introduced his own likeness and that of Pericles upon the shield of the statue of Athene. For this he was thrown into prison, where he died a short time after, some say of poison, in the sixty-eighth year of his life.

PRAXITELES AND SCOPAS (FOURTH CENTURY B.C.).

During the fourth century before Christ the art of sculpture still maintained a high place and produced great men and great works. The character of these men was somewhat different from that of the men of the great past, and so was the character of their art. The work possessed less strength than that of Phidias, but it showed greater delicacy and refinement, and was true to the canons of good taste and high art. Toward the end of the century there were some evidences of decline, but they were not serious. In Praxiteles and Scopas, the best two sculptors of the century, we shall be able to see the signs of the times.

PRAXITELES (390–322 B.C.).

With the possible exception of some of the sculptures of the Parthenon, the only work in the world to-day which critics agree was actually made by one of the great Greek masters, and not a copy executed in a later generation, is one by Praxiteles, called the Hermes which we have chosen for our frontispiece. This fact alone would

make it one of the most precious of all marbles. Praxiteles, too, made representations of the gods, but with less of the touch of reverence. They were more human gods than those of Phidias. Thus we hear the "The *sublime* art of Phidias — the *graceful* art of Praxiteles." He preferred, also, to represent those divinities having the most youthful characteristics, and Aphrodite and Eros (Cupid) have first place among them. He did for Aphrodite what Phidias did for Zeus. While the work of Phidias was calculated to excite admiration, that of Praxiteles appealed to the softer emotions. One showed sublimity, the other loveliness. Praxiteles worked chiefly in marble, and his statues are believed to have been tinted so as to add beauty of color to that of form. We must class him among the idealists. He did not rest upon beauty as an end in itself, but employed it in representing thought and feeling. In "Famous Pictures" we have pointed out that a man who tried only to paint a portrait exactly as the man appeared to him, including his defects, would be a realist, while the artist who strove to put into the face the character of the man and his soul, would be an idealist. The same thing holds in sculpture. The artist who chiseled only the physical facts of a sitter, and strove for nothing more, would be a realist, while the one who made up his mind what sort of a character the man had, and tried faithfully to portray that, would be an idealist.

THE HERMES OF PRAXITELES.

Where so many of the antiques are copies, or are merely supposed to be the work of some special sculptor, it is

very pleasant to be able to study one that is well authenticated and has been accepted as the original work of as celebrated a master as Praxiteles. The Hermes exhibits sculpture at a point of perfection which has never since been excelled.

Hermes is represented as about to show to his baby-brother Dionysus, whom he holds on his arm, the way to the nymphs. He has stopped to rest in a wood, and leans his left arm, holding the child, upon a tree-trunk. The right arm is raised but as it has been broken off, we do not know in what position it was held. It has been suggested that he was holding up a bunch of grapes for the child to look at. The expression of the face indicates something of the kind, and the hand of the child is reaching out as if to take hold of something.

Although the Hermes is the type of vigorous athlete, there is in the face a certain expression of dreaminess, not to be found in the Hermes whom we usually see, alert and hastening upon some mission of the gods which it was his duty to discharge. Instead, he appears as though he had stopped to rest for a time and forgetting everything else, was intent only upon amusing the child.

This play motive arouses a response in every heart. Only a Praxiteles could have put it into marble. It is difficult to think that this statue was ever painted, but a trace of red still shows upon the lip, and certain marks about the foot have led the critics to think that there were once sandals of gilt-bronze upon them.

It was probably one of the lesser works of the sculptor, but it gives us Praxiteles' ideal of a great athlete, and is so perfectly preserved that it ranks first to us of all the

marble statues of the gods. This statue is now to be seen in the Museum at Olympia, having been removed thence from the temple of Juno where it formerly stood.

The head and shoulders are given as the frontispiece to this volume and the thousands of casts throughout the civilized world attest its popularity.

Not only is the Hermes admired to-day as a perfect work of the highest type but this and the other works of Praxiteles received from the ancients themselves more unqualified praise than those of any other sculptor.

Charles T. Newton says: "The form of Hermes presents that well-balanced combination of grace and strength which we should expect in a work of Praxiteles. The outlines are rich and flowing, but with no tendency to effeminacy. The arch, playful features seem lit up by a smile, and we see here a subtle refinement of expression which quite bears out what an ancient critic has said, namely, that the distinguishing excellence of Praxiteles was infusing into marble the emotions of the soul."

> "Human hands first mimicked and then mocked
> With human limbs more lovely than its own
> The human form, till marble grew divine."
>
> *Shelley.*

THE MARBLE FAUN.

The Marble Faun, or the Faun of the Capitol, is another of the famous works of Praxiteles. As the name indicates, it is in the Capitoline Museum in Rome, the statue there probably being a copy of a bronze by Praxiteles himself. There is another in the Vatican also in marble, which closely resembles it. The faun was a

"The Marble Faun" or Faun of Praxiteles. Capitoline Museum, Rome.

favorite subject of the antique sculptors, for there are about thirty in Rome alone. The Piping Faun of the Vatican, four feet high, is one of the best. The one in our illustration is of life size (five feet, seven and three-fourth inches) and is of Pentelic marble.

Praxiteles not only possessed great originality but he could reproduce in marble every aspect of the human face

and form — the fleeting thought, the quick glance of the eye, the momentary expression of feeling. And when he had once embodied a thought, no other sculptor could so well express the same thought as by copying Praxiteles. So fauns of the type that he established are seen everywhere and are even being followed by sculptors to-day. Praxiteles himself must have loved his fauns for no one could so breathe the breath of life into anything that he did not love. He does not give them the coarse animal characteristics with which they had been represented up to his time, but makes them playful and happy young creatures, full of carelessness and easy grace.

By comparing the Hermes with the fauns we can see that Praxiteles could do widely different things equally well. The Hermes is the highest type of refined and intellectual man, full of nobility and dignity of character, while the faun is the type of unthinking carelessness and playfulness. The two are in complete contrast.

A good description of the Marble Faun of the Capitol is given by Nathaniel Hawthorne in " The Marble Faun." The fact that the beauty of the statue so impressed him as to cause him to weave about it the web of one of his greatest stories not only links it with literature, but shows the power these artists of the past exercise over the imaginations and feelings of men to-day.

Fauns were human in their appearance except for their ears, which were slightly pointed to suggest those of one of the lower animals. They were happy creatures, but they had no souls. This makes them appeal to our sympathy by arousing a feeling of pity.

Hawthorne says that " only a sculptor of the finest im-

agination, the most delicate taste, the sweetest feeling, and the rarest artistic skill — in a word a sculptor and a poet too — could have first dreamed of a faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble."

THE EROS OF PRAXITELES.

Quite as characteristic of the work of Praxiteles as any other of his statues is his Eros. Like his faun it has become forever a type and is followed to this day. Eros as he embodied him, was not the pert, mischievous, and merry little boy often presented as Cupid, too young to know anything about the feelings he was supposed to inspire. He was rather a tender youth just rising into manhood. As shown by Praxiteles, he is the Cupid of the story of Cupid and Psyche, and seems to be thinking of the emotion that fills his heart. He is timid and inexperienced, and is dreaming like the typical lover. We find him everywhere in the galleries of antiques, and many prefer these statues of Eros to all the other marbles. The fondness of Praxiteles for this subject led some one to say that whenever he worked the little god of love was looking over his shoulder.

Ranking among the finest works of Praxiteles is the Aphrodite of Cnidus. The statue has perished, but copies of it exist, the best being that in the Vatican.

ANECDOTES OF PRAXITELES.

In the remote antiquity of which we write not much was preserved for future generations about the lives even of the greatest men. Praxiteles is believed to have

been born about the year 390 B.C. and to have died about 332 B.C. That would have made him about fifty eight when he died. So few facts are known about his life that we cannot tell which of his works came first. It used to be the custom in those days for sons to be named for their fathers, and there were several sculptors by the name of Praxiteles, so we cannot be certain, when Praxiteles is referred to by ancient writers, which one is meant.

His love for Phryne, who was a poor girl but the most beautiful of her time, is mentioned by several of the old writers. That he was born at Athens and spent the last years of his life there is also well established.

It is related that once, when some one asked him which of his statues he most esteemed, he replied, "Those which the painter Nicias has touched." From this we may guess that he was modest, and it also throws light upon the once disputed point as to whether the Greeks colored their statues.

Another story tells how when the sculptor Calamis, who modeled horses superbly, had to execute a group showing a chariot, he asked his friend Praxiteles to make the figure of the charioteer. This Praxiteles did, allowing Calamis to pass it off as his own. While we may not think that this was right, it shows that Praxiteles was generous. It is still common for one sculptor to do the horse and another the rider, for the same group.

SCOPAS.

The second great sculptor of the fourth century B.C. was Scopas. In style he was closely allied with Praxit-

eles. Both were masters, and both could depict emotion and feeling, but in Scopas there was a strong tendency to run to excitement and passion. Now the best standards in sculpture are opposed to violent action and to the expression of agony and pain. This trait of Scopas is the first sign of a coming decline in the art, and while suffering, as he represented it was touching and pathetic, it was expressed by violent and distressing contortions by those who came later.

We may take as a representative work of this great man the famous Niobe group, of which pathos is the dominant motive. The marbles are fourteen in number; most of them were found outside one of the gates of Rome in 1583, and were brought to Florence by the Medici.

THE NIOBE GROUP.

The figures of this group are now separated and stand about a room in the Uffizi gallery in Florence, but probably they were once arranged as a single work, with Niobe herself as the central figure. The statues have been much restored and probably are all copies from originals by Scopas. The subject which the sculptor has chosen is that of the Theban queen who boasted of the number of her children in comparison with Latona, who was blessed with only two — Apollo and Diana. The god and goddess undertook to avenge their insulted mother by destroying with their fatal arrows the whole family of Niobe. The moral idea involved is the punishment of human arrogance, which, presuming upon good fortune or power, rebels against the gods.

The Dying Alexander. Antique Sculpture. Uffizi Gallery, Florence.

The sons and daughters are portrayed as fleeing in every direction, while from above unseen, the gods are hurling their arrows. Some look back in alarm, or try to screen themselves with their garments. One of the sons is extended lifeless on the ground; another is supporting himself upon a rock and gazing upwards, his eyes fixed as in death. One brother is endeavoring, too late, to protect his sister, while still another has dropped upon his knees, quivering with pain. All the others instinctively flee to their mother for protection.

Shelley says that the figure of Niobe is probably the most consummate personification of loveliness, with regard to its countenance, that remains to us of Greek antiquity. We may see the same look in some of the paintings of Guido Reni, who was inspired by the Niobe head and copied from it. But Guido, as a painter, belonged to the declining stage of a great period of painting and loved the theatrical. Like many famous antiques, the body of the Niobe appears to be covered with wet draperies.

Lysippan Canon.

LYSIPPUS. (372–316 B.C.)

Another great man of this period was Lysippus. He was of the time of Alexander the Great, and was his favorite sculptor. Most of the portrait busts and statues of Alexander were made by Lysippus. Two other notable things he did. One was to revise the canon of Polycletus, which we have

described, making the legs longer and the head smaller. This new canon is preserved in the Apoxyomenus, one of the famous marbles of the Vatican. The other was to fix the type for portraits or representations of Hercules. It is said that a small Hercules made by him was carried about by Alexander during his campaigns.

OTHER FAMOUS GREEK WORKS.

At least three of the finest of the antique statues now known to the world have never been precisely placed as to their makers. Even the period to which they belong is in dispute. But it is of less importance to discuss such points than to learn to admire the works themselves. Perhaps the foremost is the Venus of Milo, or, more correctly, the Venus of Melos.

THE VENUS OF MELOS.

This Venus is so called because it was discovered [in 1820] on the Island of Melos. It was carried to Paris, where it is the gem of the Louvre. In size it is heroic, being six feet and eight inches in height. It is of marble, of a color like ivory and quite close in grain.

Critics have never agreed as to who was the sculptor of this statue, nor even as to the time or school to which it belongs. One says, that to find anything at once so dignified and so beautiful, we must go back to the sculptures of the Parthenon, and that it must therefore have been made by the school of Phidias. Others have attributed it to Praxiteles, although an inscription on the pedestal would seem to indicate otherwise. Still other critics attribute it to the first century before Christ.

Venus of Melos, Louvre.

But nearly all agree that it is the finest female statue in the world. Venus was the goddess of love and beauty, and this statue portrays the finest type of splendid womanhood, "who compels and never asks our homage." It is a supreme example of one of the essential attributes of the best sculpture and it blooms with eternal youth.

This treasure of treasures was found by a peasant who was digging among some buried walls. He offered it to the French government for twenty-five thousand francs. The arms and the left foot are missing, and none of the attempts to guess what they were like or how they were placed has been satisfactory. It is thought by many that the left arm was stretched forth, the hand holding an apple. Since the original arms cannot be found, let us be thankful that we are not obliged to look upon the restoration of some modern guesser, but may see the divine fragment as time has left it to us.

"She smiles and smiles and will not sigh,
While we for hopeless passion die;
Yet she could love, those eyes declare,
Were men but nobler than they are."

THE VICTORY OF SAMOTHRACE.

It was a tradition of the Greeks that when a battle had been won, Nike, the goddess of Victory, came down and lighted on the prow of the ship carrying the victor and guided it to its native shores. This great statue is expressive of such an action as this, and is a favorite with all artists and lovers of sculpture.

It was customary to celebrate victories by erecting statues to commemorate them and the victory celebrated

The Victory of Samothrace.

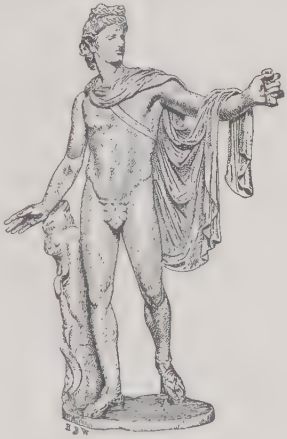
by this particular statue is said to be that of Demetrius, a warrior who followed Alexander and gained a great battle in 306 B.C. over the Egyptians. We do not know the name of the man who made the "Victory of Samothrace," as this is called, but as the same figure is found upon coins of the time, we may suppose that it was very much admired in its own day.

The statue was found by the French consul in 1867 upon the island of Samothrace, the loftiest of the Grecian Archipelago. It was taken to Paris, and has been

called "The glory of the Louvre." It is superbly placed on the landing of a great stairway. The goddess is represented as standing upon the prow of a ship. The head, arms, and foot are wanting. Her wings are extended behind her, and her drapery, swept by the wind, clings about her body in beautiful folds.

THE APOLLO BELVIDERE.

This beautiful antique, formerly thought by many to be the finest of existing statues, has caused much discussion. It was first placed in its present position in the Vatican by Michelangelo himself. It is of Carrara marble and of heroic size, being over seven feet in height. If a statue is made the exact size of the person it is to represent, it will appear too small when finished and placed upon a pedestal. The gods, particularly, were always represented as of more than mortal size.



The Apollo Belvidere.

One explanation of the position of the figure of this Apollo is that he was in the act of discharging an arrow at the Python. In support of this theory the proud and triumphant expression of both face and figure are pointed out. But others believe that he is in the act of waving the ægis before the distant enemy.

It is of no great concern to us what the meaning of the statue was to those who first admired it. The main

thing is to learn to see its beauty. If we say that it represents the god as the protector from evil, we then give it a general intent or motive in our minds, and that is better than really knowing just what he was in the act of doing.

The statue was found in 1455 not far from Rome at Frascati. The right arm and the left hand are restorations. Some attribute it to the time of Lysippus, but it is not regarded by modern critics as of first rank.

Byron seems to agree with the first theory, for he writes of this Apollo:

> The Lord of the unerring bow,
> The God of life, and poesy, and light —
> The Sun in human limbs arrayed, and brow
> All radiant from his triumph in the fight.

The fight referred to was, as already suggested, the famous slaying of the terrible Python, a serpent that trailed in the slime of swamps and killed many people. In this we detect the allegory of the sun drying up by its heat the deadly malarial marshes.

Winckelmann gives this statue the first place among all the statues of the world. So much study has been lavished upon it that scarcely a single possible point has been left untouched. It has been noticed that one shoulder is higher than the other, and also that the legs are too long for the body, according to the canons of the Greeks. But it is believed that this was purposely done. It would not be conceivable, they say, that the man who could produce such a work could have made mistakes. Thus the conclusion is reached that these de-

partures from the normal were the result of profound judgment as to the artistic effect they would produce. And some one has pointed out that in matters of art, judgment is superior to mere knowledge, however essential knowledge may be. Artists care more for the opinion of other artists than for the opinion of the public, and yet they often get the most useful criticisms from the unskilled observer. There is a story of one of the Greek writers, that Phidias used sometimes to conceal himself near one or another of his works in order to hear what comments the common people made on them. Phidias was a wise man.

It would be a blessing if there were fewer poor sculptures. It is a sad thing to perpetuate works without beauty, dignity or meaning. If young would-be sculptors could hear honest criticism, as Phidias took pains to do, perhaps our parks and streets would never have had some of the painful works that now disfigure them.

Farnese Hercules.

THE SCHOOL OF RHODES AND THE DECLINE.

The school of Rhodes was the last important school of the declining art of the Greeks. The noted sculptors of the school were Agesander, Polydorus, and Athenodorus, artists of Rhodes. We find the reason for the decline in the changes which had taken place in Greece.

The country was shaken by internal feuds; the freedom of individual life, which did so much to make the great art of Greece possible had largely departed; and stirring national life which inspired the earlier work had passed away. Epicurus had preached his philosophy of a life of physical pleasure, and this displaced in the minds of the people their former ideals of moral excellence. It was thus that sculpture became the servant of the rich and great, and the adornment of palaces took the place of the adornment of the temples of the gods. But the end was not yet, and many works of great excellence were still produced. Among the most noted were the Laocoön, the Farnese Bull, the dying Alexander (of the Uffizi) the group of wrestlers, and others, all now in various museums. The famous Apollo Belvidere, of the Vatican, and the Dying Gladiator, of the Capitoline Museum in Rome, were also works of the declining period of Greek art.

THE LAOCOÖN.

The Laocoön once stood in the palace of Titus, in the ruins of which it was found, and brought to the Vatican. It represents Laocoön and his two sons being destroyed by great serpents, and as it depicts pain, it steps outside the province of sculpture as defined by the artists of the better period. The truest artists instinctively felt that the expression of agony was inartistic. They maintained that they should depict only the beautiful, and they softened grief into sadness, indignation into seriousness, and so on. Yet the Laocoön was full of excellences. Michelangelo, who assisted in its

discovery, pronounced it "a wonder of art," and he examined it with great care and thought after it was placed in the Vatican.

THE STORY OF THE LAOCOÖN.

The story of the destruction of Laocoön and his sons has to do with the Trojan War. A wooden horse was placed outside the walls of Troy, and the Greeks gave out that it was an offering to Minerva. In reality it was filled with armed men. As the Trojans were wondering what it was, Laocoön, a priest of Neptune, stepped forward and warned them that it was some fraud on the part of the Greeks. "I fear the Greeks even bearing gifts," was his warning as he hurled his spear at the side of the horse. Suddenly there appeared two great serpents coming over the surface of the sea, and they advanced directly to where Laocoön and his two sons were standing. They first attacked the sons, the father, attempting to rescue them was next seized and bitten by the coiling serpents. This being considered as an indication from the gods themselves that the horse was sacred, the Trojans introduced it in their city with

The Laocoön — Rhodian School of Sculpture — Vatican, Rome.

honorable ceremonies. But Laocoön was right, for in the night the Greeks who were in the body of the horse came out, set fire to the city, put the inhabitants to death, and Troy was no more.

The moment taken by the sculptor is the decisive point when one of the serpents has inflicted the fatal bite upon the father, and the sons are seen to be beyond help. The group shows the most wonderful skill, and in spite of the subject, the effect upon the spectator is not so much one of horror as of admiration. In studying it we cannot but notice its variety and symmetry. Its chief faults are that it portrays suffering and that its theme is not one that is truly fitted for sculpture. There is contrast, and many of the lines flow gracefully together, but we cannot forget the painful nature of the subject.

Trallian School Sculpture — Group Farnese Bull.

In height the group is five feet and ten inches; in shape it is pyramidal. Pliny says that it was cut out of a single piece of marble.

The Laocoön is also famous as the subject of a great

critical work by Lessing that has become a classic of prose literature. It treats the statue exhaustively, and considers many questions of art and its relation to life. Goethe says of the book that it transports us from the region of miserable criticism and observation into the free fields of thought.

THE FARNESE BULL.

Another celebrated group produced in this period is the Farnese Bull, now in the Museum at Naples. Here there are many figures with great complexity of lines, and the attempt is made to tell a story in sculpture. It departed very far from the simplicity and force of the great works of Greece's prime. Both its story-telling and its "picture-making" features are weaknesses of the time, but it is a wonderful group, and is always surrounded by eager tourists.

Hellenic Art.

ROMAN SCULPTURE

The Romans were a warlike people, and, as Greece declined, the Romans grew in strength and finally conquered it. After the sacking of Corinth the Romans carried much plunder home to Rome, and a love for Greek art was fostered by the spoils. The Romans never produced very great sculptors among themselves, but they imported Greek sculptors, who taught them many things, and finally a sort of Greco-Roman sculpture was evolved. The sculpture found in Italy previous to this had been known as Etruscan. The Etruscans were the earliest Italians, and their art antedated and excelled that of the Romans; but even their work was crude compared to that of the Greeks and it had little influence on the new movement. The Greeks were an adaptable race, and when they had been conquered and were no longer powerful, many of them became flatterers and parasites living upon their conquerors. The best sculptors of Greece taught their art to the Romans, who were the masters, and yet the pupils, of these Greeks. We should not expect a school developed under such circumstances to have the strength and greatness of a style which was the outgrowth of native genius, as was the case with the art of the Greeks. Roman sculptors had not the creative faculty, although they had the ability to appreciate fine sculpture, and desired to establish the art in their own country.

Antinoüs as Bacchus. Vatican, Rome.

They became great collectors, and brought all the marbles from Greece that they could get. For this reason, Rome is to-day a treasure-house of the best Greek art.

Augustus Cæsar, Roman Sculpture.

Such Roman sculpture as there is, is largely of the portrait type. The Romans liked to see themselves in marble, and filled their homes with statues of themselves

and of their ancestors. The forum in Rome contained thousands of portrait statues of their great men and heroes. They used the art of sculpture to glorify themselves. Quite different, this, from the Greek idea of glorifying their gods. The Romans were realists rather than idealists. Some of their statues are better remembered than they whom they were carved to honor.

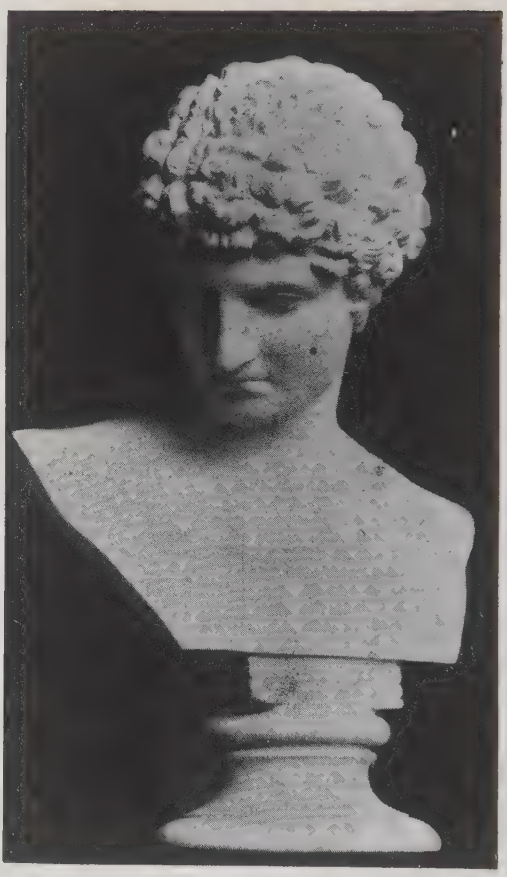
All passes, Art alone
Enduring stays with us.
The bust outlasts the throne,
The coin, Tiberius.

One of the noted portrait statues of the period of Greco-Roman sculpture was that of Augustus Cæsar, now in the museum of the Vatican.

One Roman Emperor who really cared for true art was Hadrian. During his reign many magnificent palaces were built, and these were adorned by the greatest artists he could get. He could not bring forth another Phidias, but he could do much to encourage art and artists, and it is to him that many of the fine copies of Greek work are due. He also gave to the world the representations of Antinoüs.

ANTINOÜS.

Antinoüs was a Greek youth whom Hadrian saw on one of his imperial journeys into Asia Minor. He was so struck by his beauty that he gave him a post in his train, brought him back to Rome, treated him with the greatest favor, and made him an intimate member of his household. Hadrian had been a great traveler, and now



Bust of Antinoüs. Rome.

he planned a more extensive tour to the remote parts of his empire with the boy Antinoüs for his companion. So together they went through Greece and Asia Minor, Syria, Palestine, and Arabia; they reached Egypt, began

a voyage up the Nile and had reached Besa, when their long journey ended; for there Antinoüs was drowned.

Bust of Antinoüs. Vatican, Rome.

Some believed that it was an accident, but others told how Hadrian had consulted an oracle who had told him that he must die unless another life was sacrificed for his. It is difficult to believe that he sacrificed the beauti-

ful youth to his own safety; rather would we think that the youth, feeling that his life was of little account compared to that of his Emperor and benefactor, drowned himself in the hope of saving his friend.

Whatever the real truth, we know that Hadrian deeply mourned his friend, the lost boy, paying his memory the highest honors and showing the most passionate grief. He made a proclamation that his friend was not dead, but had been translated to the sky and was now a god. He also proclaimed that a new star, then just discovered, was but the soul of Antinoüs, and that a new red lotus-flower was but the white lotus turned red in memory of the favorite. Besa was rebuilt and renamed Antinoöpolis. Here a temple was erected in his honor, while the anniversary of his death and enrolment among the gods became a solemn festival at which games were celebrated and the red lotus worn in his honor.

But, a fact of more interest to sculpture, the beautiful features of the boy were reproduced innumerable times, and became a national type: so much so, that artists making busts would often bring out a resemblance to Antinous that they did not intend. Statues were erected in his honor all over the empire, and many very fine ones are to-day in the great museums of the world, all closely resembling one another as to their features, although the costume and pose are quite various. In all of them, both the features and the body are rather heavy, but symmetrical and graceful. The expression is always rather melancholy, and the character portrayed seems to be one capable of great devotion.

One of the most beautiful of all the statues is the one

presenting Antinoüs as Bacchus, which is in the Vatican at Rome. But whether as Mercury, the messenger of the gods, or as Hercules, or in whatever character he appears the features and expression are much the same. In all these characters there is the same form, rounded rather than sinewy, the same great breadth of shoulder, and the throat — like a column supporting the drooping, flower-like head.

"He was that extra god," said a great French author, "whom Hadrian bequeathed to the Romans, worthy recipients of the gift."

Section from a Sarcophagus now in the Louvre.

EARLY CHRISTIAN, BYZANTINE, MEDIEVAL, AND GOTHIC SCULPTURE

(Third to Fifteenth Centuries A. D.)

So inferior was the sculpture of the Romans and their successors to that of the Grecians, that we may almost say that the art continued to decline for twelve centuries. These hundreds of years we may divide roughly into three periods somewhat as follows:

Early Christian . . .	Third to Sixth Centuries.
Byzantine	Sixth and Seventh Centuries.
Medieval and Gothic .	Eighth to Fifteenth Centuries.

These periods overlap to some extent, for the influences of one went on while the next was developing, but each had its peculiar characteristics and reasons for being.

EARLY CHRISTIAN SCULPTURE.

The early Christians were opposed to paganism and its idolatry, or image-worship, and they naturally discouraged sculpture in every way they could. During the first two centuries of the Christian Era almost no sculptures of any kind were made. But in the fourth century Constantine, the Roman Emperor, was converted to Christianity and through his influence sculpture began to revive. The early Christian works were mostly of the nature of sarcophagi. These were chest-shaped tombs, or coffins. Some of them were found in the catacombs, those under-

ground places for the burial of the dead. In the museum adjoining the church of St. John Lateran, in Rome, you may see a fine collection of these sarcophagi. They are carved in relief, and many of them are of great merit. The subjects used were largely symbolical. Thus, the dove was the symbol of the soul, the peacock of immortality, the sheep of the disciples, and so on. If you see a figure with keys, you may know that it represents St. Peter with the keys of heaven.

One sarcophagus depicts the Sermon on the Mount, with four rivers representing the four gospels. Strangely enough, they also used some of the symbols from the Greek mythology. Cupid and Psyche are seen in connection with the stories of sacred history, and Orpheus was a favorite with these early workers.

Medieval Sculpture.

In early Christian times there were very few great buildings erected, and as there was thus no demand for sculptures for architectural purposes, the works executed were small in size. This led to the use of metals, such as gold and silver, and many coins and medals were made. A number of the Italian towns had mints of their own, and medals were numerous from the years twelve hundred to fifteen hundred. These medals gave their designers more freedom than did the

coins, for they did not necessarily have to *stack*, or remain in a pile, as coins must do, and as they were made to commemorate events of importance, or even as souvenirs of occasions, there was much room for choice and variety of subject. Large medals were called medallions.

IVORIES.

Now that large sculptures were in eclipse, the art of carving ivory reached great perfection: some of the pieces were very costly and mounted with gold and jewels. They were used as shrines and as book-covers. A common form was the triptych, that is, a carving in three compartments side by side. Precious ivory boxes have been preserved and all the great museums contain collections of these articles and of small carved ivory figures.

BYZANTINE SCULPTURE.

Byzantine sculpture also followed in the trail of the architecture of the same name. This was an eastern, or oriental, style, but the work was superior. It first arose when the capital of the Roman empire was transferred to Constantinople. Much of the best of it has been lost to us through the activities of the Iconoclasts, a loss which can never be replaced. And it was Byzantine art that suffered most. We have hardly anything left of this art except the things that were articles of commerce, though in Sicily, which escaped the ravages of the Iconoclasts, we have some fine remains. The characteristics of Byzantine monuments and art were symbolism, fineness of detail, and richness of color and ornament.

THE ICONOCLASTS.

The literal meaning of Iconoclast is an image-breaker. When we use the term to-day, we usually mean to refer to any one who attacks cherished beliefs or who breaks down things without building up anything to take their places. The word comes down to us from those people in the ninth century, who were so opposed to image-worship, or icon-worship, particularly in the churches, that they would not tolerate the presence of any images at all. Hence they went about destroying all the images they could find. Let us hope that destroyers of beauty will never again flourish in the world. Even in times of war, museums and objects of art are now respected and saved wherever possible.

MEDIEVAL SCULPTURE.

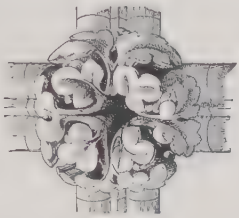
Medieval sculpture from the seventh to the fifteenth centuries was essentially a religious sculpture. It flourished during the time of the building of the great cathedrals all over Europe, when the art of the sculptor was used in beautifying and adorning these great churches. The master-mason who constructed the edifice was almost always a good sculptor and able to make the statues himself if he wanted to do so. The statues, being made for the purpose of decorating the building, were designed with reference to the places they were to occupy. Moreover the whole construction was under the direction of guilds, as the associations of craftsmen and traders were called. These guilds were very powerful, and no one could work upon the churches unless he was a member

of one of them. In order to become a member he must serve a long and faithful apprenticeship.

While the guilds insisted upon the best of workmanship, they were opposed to invention or imagination on the part of the individual, and all must work according to the rules of the guild. There was, no doubt, a central guild which set the styles, to which any variation must be submitted. In keeping the workmen to the style, they furnished them with models. Assisted by these, a good workman could learn to produce a fairly good copy. Some of these models were so complex as to cover nearly every possible position of the human body. But how different was this from the freedom of the Greeks, who, although they produced a canon of the human proportions, were nevertheless free in the application of it to their own works and were encouraged to be original!

Type of figure in Medieval Sculpture.

It is the easier to believe in the power of the guilds because we see the same style of building and the same style of decoration at the same time throughout the whole of Europe, and that for a period of several centuries. It was a somewhat stiff and lifeless style, but it fitted into the architecture. Those who did it were devoted to their work and were trained to it, and they gave to the world much that is worthy of study and of admiration.



Architectural Ornaments from French Churches of the 13th Century.

ROMANESQUE AND GOTHIC.

We may divide medieval sculpture into two kinds, the Romanesque and the Gothic, to correspond to the two kinds of architecture they were used to adorn. The Romanesque came first, and was followed by the Gothic, which, in fact, developed and grew out of the Romanesque. It would be well to know as much as possible about these two kinds of architecture, what they stood for and how they came to be, for the architect and sculptor worked hand in hand, the sculpture being determined by, and subordinate to, the architecture. The account of Romanesque architecture given on pages 93–110, and of Gothic architecture given on pages 123–156 of "Famous Buildings," a companion volume to this, would be helpful here, for it would show us what the buildings to be decorated looked like, and what were the conditions that brought them into being. The conditions were, indeed, very difficult and very trying during the Middle Ages. Men were far from free, cities, under their lords, often made war upon each other until the streets ran red with blood, kings and barons held absolute sway over the common people, and made them fight or labor as they

saw fit. But, so far as sculpture was concerned, the guilds were the determining influence, and the spirit of art was much the same everywhere.

Part of a Calendar 13th Century, Stone Carving.

Now Romanesque architecture was very different in appearance from Gothic, and required a different treatment. For instance, the windows in the Romanesque buildings were very small and left great wall-spaces, while the windows in Gothic churches became so large as to take up nearly the whole wall-space, and sculptures overflowed columns, doorways, porches, altars, and particularly the outside of the buildings. Milan cathedral has about a thousand statues on its roof, and each of the great cathedrals of France has several thousand in the various parts of the edifice.

MEANING AND FEATURES OF GOTHIC SCULPTURE.

Gothic art, which flourished for so many centuries, had its roots in the desire not only to build the church, but to adorn it richly and reverently, and to teach the truths and lessons of the Scriptures by means of the silent but story-telling stone. The history and events of the times and the legends of the past were carved into stone, as were the flowers that grew about, and the animals wild or domestic. Then there was much in the way of beautiful allegory, as in the personifications of the virtues and vices. History, science, religion, and morals were all

sculptured reverently into the solid stones of the religious edifices. The great congregations that thronged the services could understand, because they were taught to do so, the meaning of it all, and they were influenced morally and religiously by it. They were generally unable to read or to write, but the sculptured stone was to them what the open book is to us. And it was put there more to teach than to please.

Medieval Church Carving.

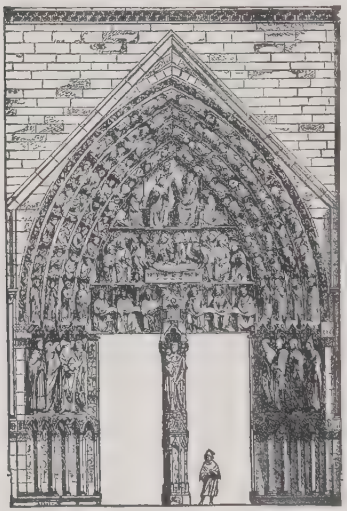
France, the first to produce the Gothic architecture, contains the best examples of Gothic sculpture. But the spirit quickly spread all over Europe. England, Germany, and Spain all became imbued with it, and each country, in a slightly different way, erected its great cathedrals and adorned them with myriads of sculptures. Not a single great individual statue was produced during all these centuries, but instead, a multitude of works, many of them exquisite if not great, and all done with fervor of a certain kind. Chartres Cathedral had several thousands of these figures; so had Amiens; so had Notre Dame of Paris; so had Rheims; and many others. Though they were done according to rule, they are very wonderful in their places, as we shall feel, I think, when we look at the pictures showing them in

Gothic Church Carving.

their settings. How elongated some of them are! What wooden faces some of them have! But the front of the cathedral as a whole how beautiful! As Greek art flowered in the Parthenon, so Gothic art flowered in her great cathedrals.

OTHER FORMS OF MEDIEVAL SCULPTURE.

Gothic art was not confined to the decoration of her cathedrals, for toward the end of the period it produced memorial tombs and some portrait statues of moderate merit. There were many beautiful bas-relief carvings in wood and small wooden statues, and in the fourteenth century ivory carving with gilding became popular and was carried to a high degree of perfection.



Medieval Doorway, showing the many carved Figures.

Toward the end of the period, too, a few men began to be heard from who felt the need for a change from the stereotyped statues of the time. These men had individual ideas, and they began to carry them out. They shook off the rules and conventions of the Middle Ages and harked back to Greece and Rome for their inspiration. But they are not of their age, and belong rather to the new style and the new period of which they

are the forerunners — the Renaissance. For soon the fine arts, which have been slumbering since the days of Greece, are to awaken to a new birth.

Example of Renaissance Wood Carving applied to Furniture.

THE RENAISSANCE

The greatest sculptures of the world came, as we have already said, within two periods. One was that of the best art of Greece. The other was the Renaissance. This word means re-birth, and refers to the fact that about the year 1500 there was a re-birth of the learning and art of classical times. This was brought about by the study of the Greek and Roman culture that had passed away and been forgotten during the Middle Ages, or Dark Ages as they are often called. They were not altogether dark, but there was one very dark feature, and that was that the people as a whole were not free. Man is so made that he likes to be free, and nowadays we believe that so long as he behaves himself and does his duty he has a real right to be free, a right that no one should try to take away from him.

The Renaissance gave a great impulse to individual freedom, but we are now speaking of the arts. The world had gone through the hundreds of years during which a few kings and lords held in their hands the destinies of the people, and during which, as we have read, the guilds controlled the output of the artists. Yet during this so-called dark period new languages had been born, some culture had developed, wealth had become

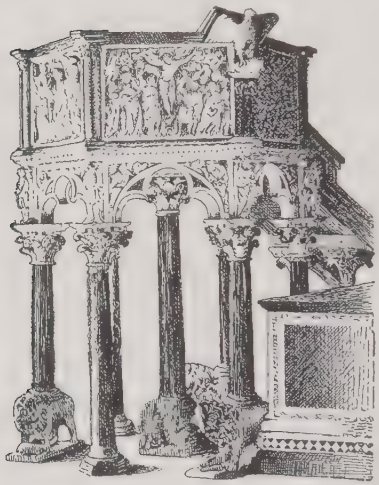
greater, and people had more time to study and think. Scholars had revived interest in the study of the Greek civilization, and artists began to find their inspiration in the antique works of Greece and Rome. Italy was the part of the world where wealth and leisure were most common, and it was therefore in Italy that the great awakening first came — the awakening that was to change the thought and actions of the world, and which was destined in its best development to become the progressive spirit of the modern world, too. Beauty, as a thing to be sought for itself, was now more generally understood. The sculptors of this time gained their inspiration from the study of the Greek models. Great inventions followed: the printing-press made it easier to distribute knowledge, gunpowder did away with the hand-to-hand fighting of the knights.

Symonds, says of the period: "It has been granted to only two nations, the Greeks and the Italians, to invest every place and every variety of intellectual energy for a time with a form of art. Nothing notable was produced in Italy between the fourteenth and seventeenth centuries that did not bear the stamp and character of a fine art."

As we travel through Italy to-day we pause before countless such works to be found in every village and hamlet. Although we may say that the spirit of this time has lasted until to-day, the period of wonderful production did not continue long before a decline came. We may study the great products of Renaissance art in the lives and works of a few great men: Pisano, Ghiberti, Dona-

tello, Della Robbia Verocchio, Michelangelo and Cellini.

THE FORERUNNERS — THE PISANOS OF PISA.



Pulpit of Niccola Pisano, Baptistry at Pisa, Italy.

As often happens before the beginning of a great epoch this one had its forerunners — men who were born out of their time, men who, long before others, adopted and worked in the spirit of the age that was to come. The three *Pisanos,* father, son, and grandson, lived in the age of medieval sculpture, but they broke away from the established rules of the time and did original work, inspired, like the Renaissance work that was to follow, by a study of the antique works of the Greeks. They were named:

Niccola Pisano (About 1206–1280),
Giovanni Pisano (About 1250–1320),
Andrea Pisano (About 1273–1319).

The masterpiece of Niccola Pisano was a pulpit, which we may see to-day in the baptistry at Pisa.

He it was whose genius first breathed life into the then dead forms of the sculptor's art. He it was who first established the principle of combining the study of

antiquity with the study of nature. He has been said to bear the same relation to sculpture that Giotto does to painting.

The pulpit, which is signed 1260, is a hexagon in shape, sustained by nine columns, three of which rest upon lions. All the capitals of the columns are foliaged, and the whole pulpit is covered with figures and ornaments full of symbolism and fancy. Five sides are bas-reliefs, representing the Nativity, Epiphany, Presentation, Crucifixion, and Last Judgment. The figures are all in high relief, a great change from the then prevailing style. It is said that much of Pisano's inspiration for the work was derived from an ancient Greek sarcophagus. Some of the figures are almost line for line from a Greek vase, while the Virgin is so pictured that she might be Diana. The capitals of the columns are allegorical representations of the virtues. The figures that lean along the intervening arches are prophets and evangelists.

Another great work of Niccola is the fountain in the square at Perugia.

His son Giovanni carried on the traditions of his father's school. Notable pieces by him are the tomb of Benedict XI, and a Virgin and Child in the cathedral at Florence.

Andrea Pisano, Giovanni's son and successor, executed many great works, but his greatest was the bronze doors for the baptistry at Florence, which were so much in the true Renaissance spirit (the Renaissance was not to dawn for a hundred years yet), that it was the model after which Ghiberti later fashioned another famous pair

of doors — doors that were to mean so much to the progress of sculpture. Andrea also did the series of reliefs for Giotto's tower at Florence.

LORENZO GHIBERTI AND THE BRONZE DOORS (1378–1455).

Lorenzo Ghiberti was born in Florence. His father was a goldsmith. Most of the painters and sculptors of those days were first trained in the art of the goldsmith, which then flourished and was profitable, as is apt to be the case in a young and wealthy nation. A fortune could be carried in the form of jewels and trinkets for personal adornment. The custom for peasants to keep the savings of generations in necklaces and jewels still lingers in Italy.

East Doors of the Baptistry, Florence, by Ghiberti.

Ghiberti, during an outbreak of the plague, fled to Rimini, and there painted some pictures. But this important contribution to art was destined to be in sculpture. He worked much in bronze, and carried out his designs with the minuteness and polish of a goldsmith. When it was decided to add another pair of bronze doors to the baptistry at Florence, which was eight-sided, the work was thrown open to competition. Ghiberti won the first place by his designs, although the great architect Brunelleschi

was one of the contestants. These doors were begun in 1403, and were finished about twenty years later. They contain twenty scenes from the life of Christ, with figures of the four evangelists and the four fathers of the Church, in a frame-work of foliage, animals, and the other ornaments. They were modeled upon the doors done by Andrea Pisano so many years before, but they are in higher relief and landscape is introduced into the compositions.

After this, Ghiberti did many other important works, but his greatest was a second pair of bronze doors for the same baptistry. They occupied him for thirty years and represented the following stories from the Old Testament: Creation of Adam and Eve; History of Joseph; Moses on Mount Sinai; Joshua before Jericho; David and Goliath; Solomon and the Queen of Sheba.

Ghiberti himself tells us what he tried to do in representing these stories: "I tried, as far as possible, to imitate nature with all her varied qualities and to enrich my compositions with many figures. In some of the reliefs I have put as many as a hundred figures, in some more, in others less. I executed the work with diligence and enthusiasm. In the ten subjects treated I have represented the buildings in such proportions as they appear to the eye, and in such manner that from a distance they seem to be detached from the background. They have little relief, and as in nature, the nearer figures are larger and the remoter smaller. With a similar sense of proportion have I carried out the entire work."

Sir Joshua Reynolds criticized him because in one of the panels a tree casts a shadow on a cloud. Yet it was

of these doors that Michelangelo said, "They are worthy to be the gates of Paradise." It has been said that Ghiberti did as much for painting as for sculpture. In private life he was a man of taste, and his house was full of treasures.

DONATELLO. (1386–1466.)

If the Pisanos were the precursors of the Renaissance, Donatello was among the first great men of what we may call the early Renaissance. He was fourteen years of age when the fifteenth century opened. His works show the influence of the great progress in art going on all around him, and he is said to have had three periods or manners. It is nearly always true of painters and sculptors that, as they continue their work, there comes a time when they change their manner of working, their style, or their technic, so that we speak of their early manner, and their later manner, and sometimes of their middle manner. It is something like your own handwriting. If you look at some of your first efforts, you will see that they look crude. Then you notice a change for the better. But if you look at a grown person's writing, you find that it shows more strength; it is surer and better formed, and in many ways it gives indication of character. It is so with the works of painters and sculptors.

Now Donatello's early manner is said to be Gothic in character. We know what that means. The figures in Gothic times, were made more or less after a formula; they were expressionless; the hands and feet look wooden

and large; the bodies were too short, and the draperies were stiff. It was the style of a time when the individual did as he was told and followed the model of some master. Donatello was slow in getting away from this, and it was not until he was nearly forty that his best work began.

The statue of St. George, which is the piece we have chosen to represent Donatello, was executed before his greatest period, called his classical period, had really begun. Yet it shows nothing of Gothic clumsiness and is considered by many to be his masterpiece. It is one of the noblest figures ever chiseled.

THE STORY OF ST. GEORGE AND THE DRAGON.

St. George is one of the heroes that all children love. His parents lived in the early days of Christianity when to be known as a Christian was to be in danger of death, St. George himself, after all his brave deeds, was finally put to death by the Roman Emperor, Diocletian, for no other reason than this. He was an officer in the army of Diocletian, and once when he was on his way to join the troops, he came to a city whose people were in great terror of a terrible dragon that lived in a swamp near by. The dragon had killed their sheep and cattle until, finally, they were all gone, and then he demanded that two young children should be given him to eat every day. If the people did not send them, he would come into the city and destroy every one there. As St. George neared the city he saw the beautiful daughter of the King, who had come to the gate

of the city to give herself up to the dragon. When she saw St. George, she told him about the monster and bade him flee for his life. "God forbid that I should flee," replied St. George; "I will kill the loathsome thing." And this he did.

So St. George stands for courage, and as we look at this statue, we see that Donatello has made it the very embodiment of high and chivalrous resolve.

THE ST. GEORGE.

The saint is represented in full armor, but without his sword and lance. He is bareheaded and leaning upon his shield. The serious dignity of his figure well portrays the Christian warrior. The great Brunelleschi one day told Donatello that his St. George lacked one thing. Donatello was troubled, and asked what it was that was wanting. "It cannot speak," replied the master.

In pose the figure is nearly upright, the legs apart, and the expression alert and watchful. The face is full of confidence and the pride of generous strength, without vanity. Fearless simplicity has been said to be its characteristic. Donatello's St. George breathes the very spirit of chivalry, a conception unknown to the Greeks.

One of the sculptor's friends was the model for the statue. In thus breaking away from the formulas and going direct to nature for his inspiration there was realism, but in Donatello this was united with idealism and the highest poetry. He began with a strict study of the antique, but later turned from it to some extent in order that he might give fuller expression to life and emotion.

He possessed great truth of expression. He disdained soft sentimentality and even went to the other extreme, for many of his works are so harsh as to be almost repellant.

St. George, by Donatello, Florence.

He liked to work in bronze, a medium which is adapted to the expression of idealism, as marble is adapted to the expression of idealism. It seems strange that so hard and cold and colorless a thing as a block of marble should

be best adapted to portray the finer thoughts and feelings, yet so it is.

DONATELLO'S SINGING GALLERY.

The other work of Donatello's of which we use a picture is his singing gallery, or "Bacchanalian dance of young angels," as it has been called. This was executed for the Cathedral at Florence, where it was placed opposite another of similar size by Luca della Robbia. They have now been removed to the museum of the cathedral, where they are more easily seen. Both are wonderful works of art. Scarcely a town in the world and hardly a home or a school but has a plaster copy of some portion of them. The one by Donatello, however lovely the other may be, has this in its favor: it is better adapted, by reason of its strength and carrying qualities to the place for which it was intended. It is a decorative composition, and done in a form of high relief which Donatello invented for the very purpose of making it effective in the dim cathedral where it was to be. It may be described as square-cut high relief. The figures, instead of being modeled roundly to the background, project from it with almost square-cut sides, the emphatic shadows thus secured giving great boldness to the composition even when seen from a distance. The sculptor has portrayed almost every movement possible to childhood. In a sort of wild frolic these little beings

Singing Gallery by Donatello, Museum of the Cathedral, Florence.

wheel and whirl, tumbling, jumping, reeling, as they hold on to one another and dance to the music of their horns. "The expressions of their faces," says one, "are marvelously varied and full of life; some shout, others laugh, while others, again, seem wholly absorbed in their wild revels. The closest study of living children is here combined with suggestions of the Cupids of the classic art."

The Singing Gallery was finished about 1440, when Donatello was fifty-four years of age, and may be taken as an example of his full classical manner.

There are many other works by Donatello which would have secured his fame, such as the bronze David, now in the National Museum at Florence; but there is one that we must mention, though we cannot give a picture of it, and that is the equestrian statue of Gattamelata at Padua. This is notable partly because it was the first equestrian statue having any importance in art that had been executed since Roman times. It is an example, too, of the third period of Donatello's art, and was done in what was called his dramatic manner. There was a strong dramatic instinct in Donatello, and when he had gathered his full strength, he was able to put dramatic feeling into his works. Vasari says of the Gattamelata; "Such is the excellence of the work that it may be compared with those of any ancient master for design, animation, art, harmony, and care in execution; insomuch that it not only astonished all who beheld it, but it continues to amaze those who examine it in the present day."

It is often called the second best equestrian statue in the world, the best being that pictured on page 137.

ANECDOTES OF DONATELLO.

We have come to a time in our study of sculpture when we find the lives of the great artists recorded in written history. From now on we may learn something of the intimate daily lives of those whose genius has made them memorable.

Donatello's real name was Donato de Niccolo di Betto Bardi, and he was born in Florence in 1386. His father was a wool-carder by trade, but was exiled from Florence for political reasons, and the young Donato, or Donatello (meaning "little Donato") as he was called by his friends, and afterward by all Florence, found a real home in the family of the Martelli. By his industry, his cheerful disposition, and his fondness for study he endeared himself to his patrons, as he did to all who knew him throughout his life.

The most important fact of Donatello's boyhood was that he won the friendship of the great architect Brunelleschi, who was ten years older than he. At the time when Donatello was fifteen, he and Brunelleschi went to Rome together. Donatello was a creature of impulse, sensitive to a high degree and full of enthusiasms —"the best of companions and the warmest of friends." Donatello had worked in the shop of a goldsmith, like most young artists of the day, and both he and the architect were eager to study. So little money did they have when they were living in Rome together that they would work half of the week as goldsmiths in order to get money enough to support themselves while studying during the

other half. Their studies consisted in taking measurements of the great works of antiquity — columns, cornices, and walls — and so getting a knowledge of the laws of proportion. Donatello often made sketches of sculptures and reliefs. He had eyes only for these, while Brunelleschi gave more attention to the buildings. In this way the friends spent several years in Rome. People noticed them at their studies and called them "the treasure-seekers." Strange, is it not, that this excursion of two young friends was destined to influence the art of the world? Whether they knew it or only felt it, they were on the right track. The works of the ancients were superior to any that were then being produced, and only by a faithful study of them and working out their rules and proportions could they mend the faults of the time.

Renaissance Sculpture — Cherub by Donatello.

And so when Donatello went back to Florence, he was prepared for the work that he had to do. He was then twenty. The period of the early Renaissance was well begun. The times were prosperous, and there were a few families of such great wealth and influence that they could spend large sums upon art and artists, could make and unmake reputations and not only encourage, but carry out, the most ambitious schemes for pictures, decorations, palaces, sculptures and all the things that go to

enrich the life of creators of beauty. Cosimo de Medici, richest and greatest of all of these, a man of learning and taste, became interested in Donatello, and that meant commissions and success.

But nothing ever turned his head or swerved him from his simple tastes and mode of living. His life was that of an earnest and sincere worker, one of a group of skilled men who were giving their time and thought to the enrichment of their city. Though praised and petted, Donatello showed no ambition for luxury or display. It may have been the plainness of his clothes which caused Cosimo to send him, one time, a rose-colored mantle and cap. It is said that although Donatello wore them a few times, he soon returned them, saying they were too dainty for him.

The gains he made from his work meant very little to him. He used to keep the money he received in a basket in his studio and his friends were in the habit of helping themselves. Another story of his indifference to money relates to a bust that he made for a merchant from Genoa to whom Cosimo had introduced him. When it was ready for delivery, the merchant thought the price too high. The question was referred to Cosimo, who caused the bust to be placed on a high cornice overlooking the street, where he might better see it. Cosimo decided that the merchant was not offering enough. The merchant replied that as it had only taken a short time to do it, he was not willing to pay more. Thereupon Donatello struck the bust a blow that dashed it in pieces in the street, saying to the merchant that it was

easy to see he was better versed in buying beans than busts. After this the merchant offered him double the money if only he would make another; but Donatello firmly refused.

When Donatello went to Padua to set up the equestrian statue on which he had bestowed the work of ten years, the Paduans were so impressed by his great genius that they besought him to remain there. "If I staid here any longer," said Donatello, "I should forget all I ever knew. But in my own city criticism will keep me vigilant."

In course of time Cosimo di Medici died. But he had left a provision for the old age of Donatello, and Piero, the son of Cosimo, settled upon Donatello a farm that was more than sufficient to support him. Donatello was glad of this, and went to the country with joy. But within a year he returned the farm to its owner, saying that the continual bother of making repairs left him no peace nor time. Piero laughed at the unpractical man and gave him, instead, an income to be paid weekly. So Donatello again made his home in a poor little house not far from the cathedral. He was a bachelor, and his household consisted of his mother, his widowed sister, and her son. A simple citizen he was always helpful to his neighbors and to all the artists whom he could in any way assist.

When he became much older and most of his family and friends had passed away, he was one day stricken with paralysis. Even when bedridden, his cheerfulness did not forsake him. After his death he was buried in the church of San Lorenzo near the tomb of his benefactor Cosimo, as he himself had requested, "that his

body might be near him when dead, as his spirit had ever been near him while in life."

THE DELLA ROBBIAS.

LUCA DELLA ROBBIA (1400–1482). ANDREA DELLA ROBBIA (1435–1525)

Luca della Robbia lived in Florence at the same time as Donatello, and, as we have seen, one of his great works was the second Singing Gallery to be placed with that of Donatello, under the dome of Brunelleschi in the cathedral. Both are so beautiful that it seems a pity to compare them at the expense of either. We have seen that Donatello's figures were carved in a very high relief that was especially well suited to the position they were to occupy. The Della Robbias were more delicate, and had a peculiar beauty of their own. Della Robbia, was indeed, the equal of any of his contemporaries. While not so dramatic as Donatello was at his best, and differing from other great men of the time, nevertheless we must give him a place in the very first rank. I hope we all may have the pleasure of seeing and enjoying the two Singing Galleries in Florence, but meanwhile we may hear what some of the critics think of the Gallery of Della Robbia.

Fragment from Singing Gallery by Luca Della Robbia Museum of the Cathedral, Florence.

"Luca's organ-gallery still remains the finest an

most characteristic of his achievements," writes Monkhouse. "The love of nature and his sense of art were his only guides, and he produced these lovely reliefs, in which observation and fancy were regulated by a classic feeling, in a manner before unknown and scarcely equal since."

It has been said that the music of these dancing children and players has gone out into the ends of the world. As we listen to these voices in stone we are reminded of Keats's lines in the "Ode to a Grecian Urn":

> "Heard melodies are sweet, but those unheard
> Are sweeter; therefore ye soft pipes, play on;
> Not to the sensual ear, but, more endeared,
> Pipe to the spirit ditties of no tone;
> Fair youth beneath the trees, thou canst not leave
> Thy song, nor ever can those trees be bare.
> When old age shall this generation waste,
> Thou shalt remain in midst of other woe
> Than ours, a friend to man, to whom thou say'st
> 'Beauty is truth, truth beauty,'— that is all
> Ye know on earth, and all ye need to know."

Luca della Robbia achieved another great thing besides his work in marble. He was the founder of a school of glazed terra-cotta sculpture. He was not the first to apply a glaze of enamel to pottery; but in looking round for some quicker way of imprisoning the fancies of his fertile genius, he experimented with this medium until he had perfected a new process that became a wonderful success. Every day the new art became more popular with the Florentines, and he was called upon to adorn one building after another. His works were done

in relief, the figures being left white while the backgrounds are colored a deep, peculiar blue. Many of the compositions were of the Madonna and Child. Nothing

Work, by Luca della Robbia.

could ever be more lovely and pure than the white Madonnas and the divine infants. Mrs. Oliphant says they were like embodied dreams, ethereal and pure, things made of heavenly mist and cloud.

The process of manufacturing these works was kept more or less a family secret, and Luca taught his nephew Andrea to carry on the work, which he did for many years after Luca's death; yes, and his children after him. After the death of Andrea, however, the excellence of the work diminished very much, and even Andrea was not the equal of his uncle.

One of the works of Andrea is as famous as any sculp-

ture in the world, and like so much of the work of the Della Robbias, it, too, depicted little children. There was in Florence, and indeed it is there to this day, a hospital or asylum for orphan children — the *Spendale degl' Innocenti,* as it was called. On one side of the building, overlooking the broad square of piazza upon which it stands, is an arcade. Over each of the supporting columns is placed a medallion representing a babe in swaddling clothes. These were done by Andrea della Robbia when he was about twenty-eight years old, and while his famous uncle Luca was still alive. They are of the Della Robbia pottery, and are the best work that Andrea is known to have done alone. No two were alike. One writer in describing them says: Some have curling hair tumbling over their foreheads; some have the short straight locks you so often see on real babies; and some have hardly any hair at all. Here is one who looks as if he were laughing outright; here another who is half pouting; and here still another who is smiling in that gentle, quiet way in which babies so often smile in their sleep, when their mothers or nurses will tell you the angels are whispering to them. Nearly every visitor to Florence finds his way to the hospital in order to look at them and to see the hospital itself that to-day

One of the medallions by Andrea Della Robbia, Innocenti, Florence.

supports more than seven thousand children, though not all within its own walls.

Walter Pater says of them that nothing can bring the real air of an Italian town so vividly to mind as those pieces of pale blue and white earthenware, by which Luca della Robbia is best known, like fragments of the milky sky itself fallen into the cool streets and breaking into the darkened churches.

ANECDOTES OF THE DELLA ROBBIAS.

Lucia della Robbia was born in 1400, the son of a shoemaker. He grew up at home and was educated as any boy of his class would be. When his education was finished, he was apprenticed to one of the best goldsmiths in the city. Luca became acquainted with Ghiberti, and was inspired with a desire to follow in his footsteps. Before very long Luca left the goldsmith's shop and began to work in marble and bronze. Vasari tells us that he was so interested in this work that he often forgot to eat and sleep, spending his days in work and his nights in modeling.

Sacred Subject by Luca Della Robbia.

His first important work was the series of reliefs for the organ-gallery, of which we have read. He was

eight or nine years in finishing them, but they brought him such fame that he was never in need of important work after that. It was later on that he invented the enameling process. This invention brought him orders from all over the world. Some of these works are still to be found in little towns in Switzerland. The story of how one of them came there is quite interesting. It seems that Luca was once taken ill, and was sent to this town for a change of air. The people were very kind to him and nursed him back to health, refusing to take any pay because he was a great artist. They told him that the honor of having him with them was payment enough for them. As he insisted on making some return, they finally said that if he would give them one of the smallest of his works for their little church, they would prize it beyond everything. "Not one of the smallest, but the best shall be yours," replied he. When it arrived, they made a great festival and placed the work in their church, where it may still be seen.

About the time when his glazed work became famous Luca bought a house in the Via Guelfa, in Florence, which remained in the family for some centuries. Luca never married, but he had two orphaned nephews whom he adopted as his sons. One of them, Simone, kept to the trade of shoemaker, but the other, Andrea, learned from Luca the art of the glazed pottery. To him, when Luca died, he left the practice of the art, while to Simone he left all the rest of his fortune. But he declared that this was not unfair to Andrea, as all the goods he could possess were not equal to his art.

When Luca was over seventy, he was elected head of

the artists' guild, the greatest honor that could come to a Florentine artist; but he felt obliged to decline on account of his age. When the end came, at eighty two, he had the satisfaction of knowing that Andrea was a worthy successor.

Andrea's life, too, was a long and useful one, for he lived to be ninety, and left a long list of important works and many good deeds. He had a number of children who carried on the della Robbia traditions but none of them were as great as their father, so that at length the pottery ceased to be made.

MONUMENT TO BARTOLOMMEO COLLEONI — VEROCCHIO.

Andrea del Verocchio was one of the most important of the followers of Donatello. He was not born until Donatello was fifty years old and, as Renaissance sculpture had been making great progress, when Verocchio came upon the stage, it was about to blossom into its perfect flower.

Verocchio knew full well how to give to his works the stamp of manly ability. His power was noticeable in his portrayal of individual life. He had thoroughly studied the anatomy of the human body, for such a knowledge as he displays could only come from years of hard study. This was the foundation on which he worked, and it was one of the things that made it possible for him to produce what most critics agree is the greatest equestrian statue of all time.

Let us first consider the man whose life it was to commemorate and some of the circumstances surrounding the production of the statue.

WHO COLLEONI WAS.

Bartolommeo Colleoni lived at a time when the small states of Italy were torn asunder by continual wars. He was born in 1400, and he and his mother lived together

Monument to Colleoni, by Verocchio, Venice.

in great poverty until the lad was old enough to enter the service of one of the Lombard princes. Later on, finding himself out of occupation, he offered himself to the Venetians as a soldier. He showed the greatest skill as an officer and rose rapidly to prominence, until, when he was forty years of age, he had become one of the most important of the Venetian generals. Lordships had

been assigned to him, and he could treat with princes. He aspired to great magnificence in his private life, but bore a notable reputation for the strictest honesty in transactions with his chiefs, while as a general he was known to deal justly, and even indulgently, with all his men. In 1443, on account of a quarrel he left the service of the Venetian state and accepted a commission from Milan, where he was received with the highest honors. The Duke bestowed a castle upon him and sent him into the field to fight. Then, for some reason which we do not know, the Duke suddenly recalled him, and without a trial, threw him into a dungeon where he remained for more than a year before he could make his escape. Such were the fortunes of war in those days. For several years we lose all trace of Colleoni, although he was to become one of the greatest powers in the whole of Italy. Then he reappears. In following his later career, and in estimating the kind of man he was whose statue was to be the finest of its kind in the world, we cannot do better than to take the words of John Addington Symonds, who says:—"Colleoni reached the highest point of his prosperity in 1454 when the Republic of St. Mark (Venice) elected him general-in-chief of its armies, with the fullest powers and with the stipend of 100,000 florins. For nearly twenty-one years, until the day of his death in 1475, he held this honorable office. It was perhaps the highest military post in Italy. It placed him on the pinnacle of his profession, and made his camp a favorite school of young soldiers.

"Colleoni had been engaged continually since his earliest boyhood in the trade of war, yet the fashion of

the times made it necessary for him to seek the society of scholars. His court and camp were crowded with students, in whose disputes he is said to have delighted. His court was a model of good manners. As became a soldier, he was temperate in food and moderate in slumber. It is recorded of him that he never once overslept the sunrise. Throughout his life he was distinguished for great physical strength and agility. He could race with his armor on against the swiftest runner in the whole army; and when he was stripped, few horses could beat him in speed.

"While immersed in the dreary and bloody records of crimes, treasons, cruelties, and base ambitions, which constitute the history of those times, it is refreshing to meet a character so fresh and manly, so simply pious and comparatively free from stain as Colleoni."

Such is the character, such the man whose statue we are to examine, and, in some measure to judge.

THE STATUE.

When General Colleoni died, it was found that he had left all of his fortune to the republic of Venice on the condition that it should place a statue to him in the Piazza of St. Mark. This the Venetians could not do, because it was contrary to law; but they discovered a loophole for securing the inheritance by placing it in front of the Scuola di St. Marco, where there is a small square, or *piazza,* as it is called in Italian.

When we remember that equestrian statues were very uncommon in those days, and that many of the problems and difficulties of such a work were solved by Verocchio

for the first time, the wonder of his achievement becomes all the greater. In several respects it was greater than any previous sculpture of the Renaissance.

The difficulty of combining freedom of action with the correct distribution of such an immense weight of metal is alone a difficult problem. The earliest statues in which the figure of a horse was introduced posed the animal upon his four legs. By lifting the left foreleg of the horse as though he were about to step, Verocchio has given an effect of lightness and freedom. Take note of this in the picture. Mrs. Oliphant notices it when she says: "There he stands as in iron — nay, stands not, but rides upon us, unscrupulous, unswerving, though his next step should be upon the hearts of the multitude, crushing them to pulp with remorseless hoofs. Man and horse together, there is scarcely any such warlike figure left among us to tell in expressive silence the tale of those days when might was right, and the sword turned every scale." Another writer says: "The unity between horse and rider is complete. The menacing eye, the formidable gesture, the tense muscles, the swing of the body in the saddle give an impression of indomitable strength unequaled in art." Ruskin pays it the tribute of saying that he does not believe there is a more glorious work of sculpture existing in the world. High praise, indeed! When you visit Venice, throned on her hundred isles, you will not fail to see the Verocchio. Notice the horse with its arched neck as he paces slowly forward, and then, when you have returned to the square of St. Mark and ascended to the balcony of the cathedral, compare, as well as you can, the antique bronze horses that adorn that

cathedral balcony with the horse of Verocchio. It is said that Verocchio examined them well before he made his own. The countenance of Colleoni, as well as the poise of the figure, should be studied. He sits very straight in the saddle, lifting himself almost to his full height in the stirrups. His head is turned to the left, showing us a sternly marked face with deep-set eyes, whose glance is one that never quailed before a foe. There is tremendous power in the attitude and in the almost brutal, yet grand, defiance, of the iron warrior. It is the ideal soldier that we see — and yet it is a true portrait of Colleoni.

ANECDOTES OF VEROCCHIO.

Andrea del Verocchio was born in Florence in 1435. His father was a brick and tile-maker and seems to have been well off, owning the house in which he lived and some other property near the city. He was already fifty years old when Andrea, the youngest son of his first wife, who soon died, was born. Andrea was a vigorous and impulsive boy, and was noted for his quickness of temper. When he was seventeen his father, too, died, and that same year Andrea suddenly found himself in very great trouble. One day he was out with some companions when they began throwing stones. A stone which Andrea threw so injured another boy that he died a few days afterward, and Andrea was arrested, accused of murder. What he suffered in the succeeding few months we can only imagine, but after the trial he was acquitted of the charge. Though the remembrance of this may have been a restraining influence, he never outgrew his

quickness of temper, and it was a hindrance to him in his life and career.

Like several of the other great artists we have met, Verocchio spent his apprenticeship in the shop of a goldsmith. Andrea's real name was not Verocchio — that was the name of the goldsmith to whom he was apprenticed. The meaning of the word is the true-eye, and it is singular and appropriate that it should have fallen to Andrea to take it for his own.

Andrea also had valuable training under Donatello and others, by whom he must have been taught the scientific methods of the realistic school. He also was a painter of great ability and some of his works are famous.

About his twenty-first year we hear of him, through the public records of the time as having many debts and being unable to meet his expenses. He declares that he is poor and can get but little employment. Not until about his thirty-third year do we read of his doing any really important work. But remember, it took some time to attain skill in the arts of sculpture, architecture, painting, goldsmith's work, bronze-founding and mechanical engineering, in all of which he excelled, beside being an accomplished musician. When he had attained proficiency, he came to the notice of the Medici family, and they became his employers and patrons during a great part of his life. From his thirty-third to his forty-fourth year he was constantly and busily engaged upon many works of importance, and then came the most important artistic event of his career — the commission for the Colleoni statue at Venice.

He obtained this commission in competition with other

artists, among whom were some Venetians. When they saw the order given to a Florentine, we are told, there was much jealousy and discontent. At any rate, when Verocchio had completed the model for the horse and was upon the point of casting it, he heard that, as a result of high political influence, the figure of the general was to be given to a Venetian, and that he was to do only the horse. This so disappointed and angered him that he broke the head and legs of the horse and returned at once to Florence. When the rulers of Venice heard of this, they sent him word that if he should ever again come to Venice he would be beheaded. His reply to this was that they had better refrain from cutting off his head, as it would be very difficult to re-unite it to his body, and especially such a head as his, while, as far as the horse was concerned, he could put back both the head and legs, and, in fact, make them much more beautiful than before. This witty reply was not displeasing to the signoria of Venice and they forthwith brought him back to their city under double pay. He repaired the statue, though the actual casting was not finished at the time of his death. The amount paid him, it is interesting to know, was a sum equal to about twenty thousand dollars in our money. Andrea never married. His work completely absorbed him, and nothing ever came between him and it.

THE FULL RENAISSANCE AND THE DECLINE

MICHELANGELO (1475–1564).

Most of the sculptors of the early Renaissance lived in Florence, the home of the Medici. Florence was the great artistic center. But in Michelangelo's time this was to shift to Rome, and that chiefly because he took up his residence there. Where Michelangelo was, there was the art center of his time. In every age, and in all branches of the fine arts, we see single geniuses who collect about them disciples or followers who find features in their works to admire and which they are anxious to imitate. Such groups are called schools, and sometimes the influence of a single school will spread all over the art world. The Middle Ages did not exhibit this so much, for then the guilds fixed formulas that were everywhere followed. Under such conditions the great individual could not emerge. He had to wait for the coming of a more favorable environment, for "the letter killeth" in the art as in the spiritual world. These schools, although often under the influence of some one man, were generally known by the name of the city where the work of the group was done and where the studio of the leader was situated. Thus, the early Renaissance was mostly dominated by the school of Florence; the full Renaissance, by the school of Rome.

Michelangelo was at first influenced by Donatello whose

Young Michael Angelo at work on his first sculpture. A work by Emilio Zocchi. Pitti Gallery, Florence.

work he much admired. But he grew so rapidly in power that he was soon freed from every influence outside himself, except nature. Power is the one word which most nearly characterizes the work of this greatest master of the modern world. He practised four arts, painting, sculpture, architecture, and poetry and was a master of them all. The Sistine chapel was his great achievement in painting, and the dome of St. Peter's in architecture.

His entry into the sphere of sculpture transformed it. It had hitherto been looked upon as the "handmaiden of architecture"; now it became an independent art. Indeed, Michelangelo thought it the greatest of the arts, and said that he was never so happy as when holding a chisel. He so far excelled all other men that he is said by Taine to have belonged to another race of beings. In the first place, he was unrivaled as to his technical knowledge. No one has ever drawn better than he drew. In order to master the human figure he gave up many years of his youth to a more thorough study of anatomy than has ever been undertaken by any modern master. But with all his great knowledge of facts, he was an idealist. He seldom made a portrait or slavish copy of a model. He was always seeking abstract beauty, universal beauty. The exact features of any individual never satisfied him, for he saw too many departures from beauty. He strove to find forms that would give expression to the thoughts and dreams that were seething in his brain. These were not soft and tender thoughts, but tremendous conceptions of the world and of creation. Strong and terrible, and above all, full of power, they filled the spectator also

with mental unrest. They provoked thought and brooding and suggested new questionings.

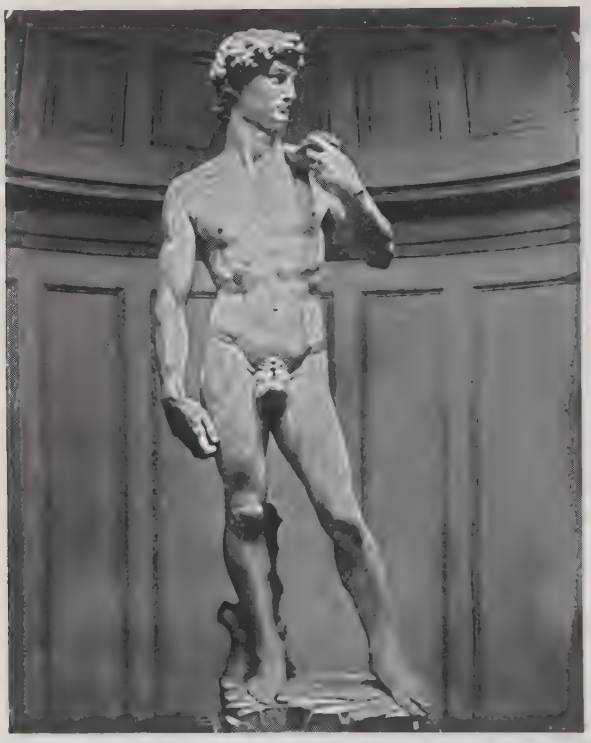
His works show a never-ending struggle of sublime ideas striving to burst forth from his mind. His life was itself a never-ending struggle to put these ideas into marble. He claimed to be nothing but a sculptor. Even when he was doing the famous paintings, in the Sistine chapel, he signed his letters, "Michelangelo, Sculptor." So he produced the giants of sculpture, full of terrible gestures and vehement attitudes, carrying the twisting and tension of the muscles almost to the limits of possibility, if not beyond it. When we look at them, we imagine more than we can really see.

But in his earlier days he was not so swayed by passion in work, but more, perhaps, just by his preferences. The works that he did during this period were much like those of Donatello and comprised, among others, the head of a faun, a Madonna and Child with little boys at the top of some steps, and many representations of the nude human form. All of this work was wonderfully executed, but the first one we shall look at is one of those done in what was a newer and freer manner. It is called the David.

THE DAVID.

At twenty five, Michelangelo was commissioned to carve a statue from an eighteen-foot block of marble which had been rejected by other sculptors, who said that nothing could be done with it. The block was set up on end and then surrounded by an inclosure, so that the sculptor should not be interfered with, and Michelangelo

went to work. The David was finished within three years. The narrow shape of the block must have been a great annoyance to the master, who rebelled at re-



David by Michelangelo. Florence.

straints and wanted nothing to interfere with his will. However, he soon became so absorbed in the task that he often went to sleep with his clothes on, so that he might be ready with the dawn for his beloved statue.

When finished, it was set up in a spot in front of the

Palazzo Vecchio selected by the artist himself, and there it remained until 1873, when it was removed to the Florentine Academy for greater safety. A story is told of the visit of a critic who came with Michelangelo to see it soon after it was set up. After expressing admiration the critic suggested that the nose seemed too large. Hearing this, Michelangelo gravely mounted a ladder, and, pretending to work for a few moments, during which he constantly let fall some of the marble dust which he had taken up in his pocket, he turned with a questioning look to the critic. "Bravo! bravo!" the man responded; "you have given it life!"

Symonds says that in his David Michelangelo displays for the first time that awe-inspiring force for which he afterward became so famous.

We all know the story of the boy David. The armies of Saul were drawn up against the armies of the Philistines, the giant Goliath went forth and called upon the armies of Saul to send forth a man to fight with him: "If he be able to fight with me, and to kill me, then we will be your servants: but if I prevail against him, and kill him, then shall ye be our servants, and serve us." [1]

But seeing the size, and armor of the giant, they were all dismayed. Then the youth David came forward and offered himself to fight the giant. But Saul, the King, said, "Thou art not able to fight with him: for thou art but a youth, and he a man of war from his youth." But David told the King how he had slain a lion and a bear that came to take a lamb out of his father's flock while

[1] The quotations are from I Samuel, chap. xvii.

he was tending it, and he went to meet the giant, but not clad in armor, for when they put it on him he took it off and laid it aside.

"And he took his staff in his hand, and chose him five smooth stones out of the brook, and put them in a shepherd's bag which he had, even in a scrip; and his sling was in his hand: and he drew near to the Philistine. . . . And it came to pass, when the Philistine arose, and came and drew nigh to meet David, that David hasted, and ran toward the army to meet the Philistine.

"And David put his hand in his bag, and took thence a stone, and slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead; and he fell upon his face to the earth.

"So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine, and slew him; but there was no sword in the hand of David.

"Therefore David ran, and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled."

The figure created by Michelangelo is that of a nude shepherd-boy, colossal in size, but very youthful in age and appearance. The heroic boy looks certain of victory. His brows are knit, his nostrils quivering, and his eyes are fixed keenly upon the distant Philistine, the enemy that he is to slay with the sling-shot which he carries. The sculptor has chosen the decisive moment just as the stone is about to be thrown, and we seem to feel that in another second the pose of the young giant will be disturbed by swift and sudden action.

Vasari says that the sculptor intended by this work to teach the Florentines that "as David had defended his people and governed justly, so they who were ruling that city should defend it with courage and govern it with uprightness." The head is the most wonderful part of the statue, "and seems to say to us," says Marquant, "that intellect is superior to the force of giants."

OTHER WORKS BY MICHELANGELO.

Michelangelo being easily the greatest sculptor since Phidias, it is not enough to look at a single one of his statues. We should know something of his work as a whole.

Pietà, by Michelangelo.

During his long life he worked in three successive manners. The first we have spoken of as not unlike that of Donatello. But even then it was freer and more classic. At fourteen years of age he did work that showed the genius of maturity. His second manner, which stamped his work from the time he was twenty one until he was twenty six, was more independent. To this period belongs the celebrated Pietà, which all see who visit St. Peter's, and also the David, of

which we have the picture. To his third manner belong the famous tombs of the Medici, the Moses, and other works, all characterized by still greater power, freedom, and knowledge.

THE PIETÀ.

The Pietà, though not of the earliest, was certainly not of his most mature period. It was done not far from the time when the David was produced. After that came a long period of time, nearly sixteen years, when he was obliged to give up sculpture almost entirely. The Pietà is now in one of the chapels of St. Peter's, at Rome, and lighted, as it was intended to be, chiefly from above. The lighting of a piece of sculpture is very important. If it is placed where the light falls from a new angle, it will have a new aspect. In some cases we should hardly know it for the same work. In composing a work of sculpture the disposition of the light and shade must be very carefully thought out, so as to produce a proper sense of balance in the arrangement.

Sculpture is very much a matter of planes, or surfaces. Our idea of the appearance of any particular work is produced largely by our memory of the arrangement of its lights and shades. These, in turn, are caused entirely by the way in which the light strikes the various surfaces, or planes, of the object. Take so simple a matter as the drawing of a cube, and you will see that the whole effect of looking like a cube, is produced by the shading, or by indicating the precise way in which the light reflects from some of the surfaces and how the shadows are thrown by others. If you try to draw an egg, you will find that it

is not so easy, for there we have curved surfaces to contend with and no corners to help us.

But the sculptor has a multitude of planes to think of, and to harmonize his work requires great thought and skill. This lighting and shading sometimes even gives the effect of color to the beholder. In fact, it is called "color" by the sculptors themselves.

In the Pietà we have a very singular and unusual effect of color produced by the contrast between the light and shade. It is a supreme example of it. Our picture shows that the group represents the dead body of the Christ laid across the draped lap of the Mother. So wonderfully is the light made to reflect from the figure of the Christ that it seems to be illuminated with the pale unearthly light of death, while all the rest seems full of soft color. There are so many copies of this group in the museums that you will not find it difficult to notice and verify this for yourself. In doing so, partly close your eyes when looking, and the effect will be greatly heightened. You will find it hard to believe that it could have been the work of so young a man.

Like so many of the sculptures of the time, the theme of this work is religious and intended to tell part of the gospel story as well as to awaken strong emotions in the beholder. The reason that so many of the great works of the period were of this character was that most of the people of that time were unable to read. The new art of printing had not then become widespread. But the statues and the pictures every one could understand, and so the Church multiplied them. It was a real education the people acquired, but of a different kind from what

we have to-day. It taught history and religion by means of pictures and sculptures, and it trained the mind and heart by means of the emotions excited by works of art.

MICHELANGELO'S FINAL MANNER.

The greatest works of the final manner of the great master (1500–1564) were his Moses and the Medici tombs. The Moses was only part of what was to have been a great structure, with as many as forty statues, which was to have been placed in St. Peter's as a tomb to Pope Julius II. Michelangelo's plans for this great work occupied his thoughts for nearly forty years, but it was never completed, and about all we now have of it, besides the Moses, are the figures of two slaves which were to have been placed in the lower part. These are now in the Louvre, and the Moses is in the Church of San Pietro in Vincoli, in Rome.

THE MEDICI TOMBS.

The tombs of the Medici, those rich and powerful patrons of all the arts and artists, were under construction from 1524 to 1535, and are in the Medici Chapel in Florence. The thoughts suggested by these memorials have filled volumes and volumes. One of the tombs represents the figure known as "Il Penseroso," from the sad and pensive attitude the sculptor has given it. This was the tomb of Lorenzo; while the brother Guiliano is represented by a military figure, often called Power. These figures are in niches on separate walls above the tombs, while the tombs themselves are surmounted by colossal figures called Dawn and Twilight, and Night and

Day. These four reclining figures well illustrate the contorted and audacious attitudes which, in his later manner, Michelangelo gave to his figures. The elbow of the Twilight placed on the knee of the opposite leg is so unnatural and difficult that one could scarcely imitate it in his own body, and there is a violent play of the muscles in all of the male figures.

The statues above the tombs are not actually portraits of the Medici brothers, but representations of melancholy and power, conceived in attitudes that have often been imitated since. In fact, with all the great impetus that Michelangelo gave to sculpture, it has often been pointed out by critics that he did harm to those who tried to imitate him. For no one was ever able to do it successfully, and what in him was grandeur and power, became in an imitator mere exaggeration and deformity. There is so much in these figures to suggest those painted figures of Michelangelo's in the Sistine Chapel, which are described on pages 179 to 190 of "Famous Pictures," that it would help us to understand why those pictures are called sculpturesque, or plastic, if we could read about the pictures and the sculptures together. Plastic means capable of being molded, as plaster is molded, and where a painting, both in its composition and spirit, is conceived and carried out like a molded or modeled piece of clay, then we may guess that the artist cared more for sculpture than for painting.

THE MOSES.

It may be that you will think from the picture that Moses was not a very handsome figure. Even the majesty

and power of the work are not apparent at first to most observers. This is, perhaps, because there is something strange and unexpected about the whole appearance of the law-giver. But it is worth our study, for its effect upon qualified judges has been described as like that of Niagara, which also has to be seen long and often before it yields its full effect, or of the ocean, or of a great storm at sea. It seems to be full of "repressed movement," and to be the very personification of power. Perhaps, if you read in the Bible the history of this great ruler, you will be better able to understand the sculptor's manner of presenting him to us. Every detail is put there for a reason and is the result of profound study, from the horns on the majestic head to the massive coils of the beard. Ruler of his people though Moses was, there is no outward sign of kingliness, no scepter, no crown, no embroidered garments. Only the tables of stone under one of the arms gives us a symbol of his identity. Yet compare this king with the King Arthur on page 172, and see if you do not find more of power, and more of the ruler of men, in the Moses than in the armored figure. Look longer and feel the glance of his eagle eye, if you can, and the strength emanating from his powerful eye, his countenance as a whole, his arms and lower limbs, and the radiance of sanctity about his garments.

Moses, by Michelangelo.

The figure is filled with life, the life that only a genius can make marble breathe forth.

THE SLAVES.

The figures of the slaves that were to be a part of the tomb of Julius are also worthy of our thought. Perhaps they are best studied when we can see them together. One, you will find, is much more tense than the other. Both are bound, but one of them has not yet given up the fight. He is still full of life and rebellion. The other has given way to despair, and you can see the loss of energy in his attitude and in his relaxed muscles. As technical studies, both are marvels, and could never have been done by any one but Michelangelo. If you could get permission to copy one of these in a drawing, you would learn a great deal about how a sculptor models his figures so that the surfaces will run together properly in lines of beauty. As you try to find the best view from which to draw from a model you will appreciate that one of the great problems of the sculptor is to select a pose that will be beautiful from every possible point of view. Whether you are naturally skilful at drawing or not, it will be a valuable exercise for you to try and reproduce one of the great statues on paper. If you have no one to help you, it will be harder, for a few directions save the beginner a great many mistakes. But get the main outlines first, or "block it in," as the artists say, and you will not go so far wrong as you might expect.

Careful practice is the great teacher of draughtsmanship. By half closing the eyes you will be able to see the masses of light and shade and to place them where they belong.

ANECDOTES OF MICHELANGELO.

Michelangelo was born at Caprese, and although one is apt to think of him as having spent his life in Rome, he actually lived many years in Florence. Florence has been called the city of his ancestry, and Rome the city of his soul. He was of good parentage, and had the usual advantages of a boy of the time. When he was old enough, he was sent to school in Florence, but he did not do very well in his studies. He often ran away and visited the studios of artists. Vasari says that he was beaten for this, but that it did not help matters much. He was born to be great and no doubt was even then pondering matters that his teachers could not have understood.

He showed such a determined mind for art that finally his father yielded and apprenticed him to a painter, with whom he stayed until he was sixteen. With his fellow students he was sent to study the antiques in the garden of the Medici, and there he attracted the attention of Lorenzo de Medici, who at once recognized his genius. How surprised was his father to find himself suddenly appointed to an important post and courted for the sake of his son! In the household of the Medici the young artist enjoyed the society of the most learned and accomplished people of the world. Yet his life was full of troubles for he was obliged to execute the works decided upon by his rich patrons, and by the popes who desired his services. He preferred to devote himself to sculpture, but no! Now he must decorate the Sistine Chapel; now he must become the architect of St. Peter's; now he must waste years upon a tomb that was never

to be built; and so on throughout the most of his long life. It is partly for this reason that his work is characterized not by force and power only, but by sadness and sorrow as well.

Many were the great men to be found in Rome and Florence when Michelangelo was in his prime. Raphael arose, his gifts second only to those of Michelangelo himself. And there was Leonardo da Vinci, another universal genius and many more. The world has not since produced such a group. Michelangelo was to live to see them all pass away and to be the last remaining figure. It is pleasant to know that his latest years were his happiest. Wealth now was his, and his mind was calmer. His thoughts turned much to piety, and he enjoyed affection and friendship as he had never done before.

Of course such a noble and notable life was crowded with interesting events, although he really cared little for anything but his art. A letter that he wrote to his friend Vasari is preserved, in which he says:

"My dear Georgio: I have felt much pleasure in reading your last and seeing that you still remember the old man. . . . For the intelligence of the birth of —— I thank you as much as I can, but I am displeased with so much pomp. I think that —— should not rejoice so much over the birth of one who is but beginning to live: such joy should be reserved for the death of one who has lived well."

After the death of his faithful servant Urbino, who had been with him for twenty-six years, he sought rest and consolation in a sojourn among the mountains of Spoleto. He wrote from there: "I have in these days

undertaken a visit to the hermits in this region at great cost of labor and money, but also to my great pleasure, for of a truth no one finds peace or quiet like that of the woods."

When he looked at a block of marble, he thought of the myriads of forms that it imprisoned, and once wrote in one of his sonnets:

> "The best of artists has no thought to show
> Which the rough stone in its superfluous shell
> Doth not include."

He, better than any one else, could imagine the form; and he, better than any one else, could set it free.

At last, the great solitary man came to his final reckoning. In 1564 he died. His body was taken to Florence and buried with great pomp in the church of Santa Croce.

We might say of Michelangelo somewhat as Browning said of Shakespeare:

> A thousand sculptors pried at life,
> And only one amid the strife
> Rose to be Michelangelo.

BENVENUTO CELLINI (1500–1572).

Michelangelo marked the height of the Renaissance. He was a dangerous artist to attempt to follow, partly because he was so exceptional. The things he strove for were so far beyond the abilities of his followers that their work was mere imitation and as we have said, in trying to copy his manner they could only imitate the extreme gestures and poses, without having the genius to do it successfully. The master himself was given to unusual

poses, giant pieces, great muscles, to depicting a race almost superhuman in its attributes — a race which he alone could realize. But what with him was overwhelming grandeur, with his followers became grotesque exaggeration, and we see his school perish with him, or nearly so, although he has remained a great inspiration to sculpture ever since.

Living at the same time, though born later and dying earlier, was that noted worker in bronze and other metals — Benvenuto Cellini. Like so many of the sculptors, he was educated as a goldsmith. The goldsmiths of those days were, in reality, both designers and sculptors. They made altars, crucifixes, silver services, for the tables of the rich and for the churches, as well as shields, helmets, coins, scepters, jewelry, and many other articles of cost and rarity. So beautiful were some of the great goldsmiths' products, Cellini's in particular, that they are now treasured as priceless by the great museums of the world, ranking works of art just as truly as paintings and statues.

The most important of the products of Cellini's skill as a goldsmith is a golden salt-cellar which he made for Frances I of France. It is now preserved in the cabinet of antiques in the museum at Vienna. His greatest work was his Perseus, cast in bronze.

THE PERSEUS.

When Cellini was forty five he returned to Florence after a stay in France. Duke Cosimo gave him a kindly welcome, and, as evidence of his confidence in Cellini's talents, he commissioned him to make a statue of Perseus,

which was to have a place in the Loggia dei Lanze, a covered gallery which stood at one side of the public square of Florence, near the Uffizi Gallery and the Palazzo Vecchio. This was a great honor indeed, for only the very best works of the great masters were admitted to the Loggia. Both Donatello and Michelangelo had statues there, and it was Cellini's ambition not only that his work should stand beside theirs, where all the populace might see it, but that it should be as truly great as theirs. Nine years passed before it was ready. The Duke provided him with a house and paid him a salary, but Cellini had many enemies who tried to poison the Duke's mind against him. Often the Duke would withhold his salary for considerable lengths of time, and the period was one of trouble to Cellini. However, he triumphed over all difficulties, and when the statue was unveiled, it pleased all the Florentines and has pleased all the world ever since. It proved to be one of the most important works of the Renaissance.

Perseus of Benvenuto Cellini.

The statue represents Perseus at the moment when he has cut off the head of Medusa. Medusa was a horrible monster of mythology who turned into stone everybody

who looked at her. She had once been so beautiful as to rival Minerva, so that the goddess deprived her of all her charms and turned her hair into hissing serpents. All around the cave where she dwelt might be seen the stony figures of men and animals that had happened to look upon her and had been petrified at the sight. But Perseus, aided by Minerva and Mercury, the former of whom lent him her shield and the latter his winged shoes, sought out Medusa while she slept. He took good care not to look at her, but discovered where to strike by the reflection of her image in his bright shield.

While the Perseus was the last large work of Cellini, he did a bust of Altoviti at Rome, shortly after, which was fully as meritorious. About this Michelangelo wrote to him: "My Benvenuto: I have long known you as the best goldsmith in the world, and now I know you as an equally good sculptor."

ANECDOTES OF BENVENUTO CELLINI.

Benvenuto was born in Florence in 1500. His seventy-one years were crowded so full of war, battle, murder, success, failures, quarrels, and good deeds as well, that his life is one of the most eventful of which we have any account.

His father was quite an old man when Benvenuto was born, and the name he gave the boy means "Welcome." His father wished him to become a musician, and the lad showed much talent in that direction. But his bent for art was so much stronger that, by the time he was fifteen, he was apprenticed to a goldsmith. Benvenuto

was an unmanageable boy, and his early years were full of fights and escapades.

A story that illustrates his perverse temper relates that when he was still very young, he had to leave Florence on account of a quarrel. When he returned home, he was so angry to find that his best clothes had been given to his brother, that he walked out of the house and off to Pisa, where he remained for nearly a year. But Benvenuto had a good side, not only as a boy but as a man. One thing that shows this was that he took his widowed sister, with her six children, to his own house and made her at home there and happy.

The following incident that is recorded of Cellini shows his loyalty to a friend. A certain artist, named Torrigiano, had once given Michelangelo such a blow in the face that his nose was disfigured for life. This artist came back to Florence to engage workmen to go to England with him to assist him in a commission he had there. He invited Cellini, then sixteen years of age, to be one of the number. It was a fine opportunity, and, besides, Cellini was very anxious to travel; but he was so outraged by Torrigiano's boasting of the cruel blow he had dealt Michelangelo that he refused to have anything to do with the trip, or to be employed by such a man. We are all touched when our own wrongs and troubles are resented by another, and it is said that this act of Cellini's was the foundation of a very strong friendship between him and Michelangelo, who was able to do him many kindnesses.

Cellini was often engaged in the wars of the time, and in 1534 he got himself into such quarrels that he felt it

was best to leave the country for a time. This was the occasion of his visit to France, where he did some important works, notably a bronze nymph which is said to have had a great influence upon French sculptors. His stay in France was not without many exciting events. For one thing, he was accused of stealing some jewels that the King had entrusted to him. He was finally pardoned for this and remained in France about five years. It was after this that the Perseus was cast. To Cellini it seemed that his Perseus never had been and never could be surpassed. He estimated its value at ten thousand gold scudi, and when the Duke told him that he could build churches and palaces for that amount, Cellini replied: "Your Excellency can find any number of men to serve you as architects, but never one capable of making such a statue — no, not even my master Michelangelo, now that he is old, although he might perhaps have done so in his youth if he had taken such pains as I have."

Cellini is also noted for his writings, especially for his autobiography, which is one of the famous books of the world's literature. It is a very plain-spoken work and boastful, and it may be untruthful in parts; but it has great merits, and is most entertaining. His other books are about the goldsmith's art, and about sculpture.

GIOVANNI DA BOLOGNA (1524–1608).

Giovanni da Bologna was born in France, but as early in his life he went to Italy and studied in Rome, he is usually thought of as an Italian. He was a great sculptor, and his work did much to retard the decay of the art. He did not fall into the exaggerations of the fol-

lowers of Michelangelo, and worked with much grace and freedom. Most of his subjects were the classical ones of Greek mythology, and they are usually in action.

Flying Mercury by Giovanni Da Bologna, Bargello Palace, Florence.

His masterpiece is the Flying Mercury, now in the Bargello, in Florence. Here it is seen in the midst of hundreds of other important works, all confined in this gloomy museum that was once a prison, and its true effect is lost. Fortunately, there is a replica of the original in the garden of the Villa Medici, in Rome, which, though only a copy, is far more satisfying. Most of the works by this artist are decorative in style, and are seen to best advantage in an open space or a garden. Indeed, any statue, to be properly viewed, should stand somewhat apart; its effect is always injured if it is surrounded with a jumble of unrelated objects. The directors of our galleries are taking more account of this than formerly, and any one who can visit the new museum at Minneapolis will have the pleasure of seeing statues properly placed.

There has never been a more popular work than the Flying Mercury. Think of all the poses we might use in representing this god. He was a messenger, and so the usual thought would be that he must be running. But the wings on his heels no doubt suggested to Giovanni

that he might represent him as flying. That is just what he has done. The whole body is in the exact state that it would be in when the muscular pressure or tension was changing from one set of muscles to another. We may imagine the amount of technical knowledge that would be necessary to be successful in such an attempt. Yet Giovanni possessed this knowledge, and the result is the exquisite lightness and grace and movement of this figure, one of the finest in sculpture. How pleasantly the different planes and surfaces run together! How well it is poised to make a picture from whatever point we look at it! The form is idealized not into a god only, but into the very essence of flight and motion. It has been said of Greek statues that "They do not act, they are." This is true of some, not all. It does not mean that no action is indicated, but that they far transcend the mere action of the moment and become the thing personified. Giovanni was one of the last worthy followers of the Greeks. In spirit he was a Greek. Every generation has its Greek spirits and often they, like Giovanni, retard the absurd movements and decay of a restless time like our own.

THE DECLINE.

The great period of the Renaissance suffered a decline in the men of the sixteenth century and later. This decline was seen in architecture as well. The architecture that came with the decline of sculpture in Italy was called the Baroque or Rococo and it consisted of richly but meaninglessly ornamental buildings, with little dignity or reason.

BERNINI.

Giovanni Lorenzo Bernini was born in Naples in 1598. He was architect, sculptor, and painter, but he is most famous as a sculptor, although he was the architect of St. Peter's for a time. He visited France in 1665 at the request of Louis XIV, and made designs for the east front of the Louvre. Although the sculptures were begun, they were afterwards abandoned.

Bernini has been called the second Michelangelo, but he has also received a great deal of unfavorable criticism. While he lived, he was considered the highest authority on matters of art and taste, and his influence was paramount. The Baroque had come with Bernini as its prophet. Whatever the individual strength and perfection in technic of Bernini himself, he was not without the faults of the time. Taste in all such matters had departed from the true standards of classic ideas.

Apollo and Daphne by Bernini, Borghese Gallery, Rome.

APOLLO AND DAPHNE.

The Apollo and Daphne of Bernini, which is one of his most famous works, is based upon the old myth, according to which Cupid, as he was one day playing with his arrows, was told by Apollo that weapons were for fight-

ers, and that he had better confine himself to carrying his torch of love. Whereupon, to pay him for the taunt, Cupid took two of his magic arrows, one of which would produce love and the other repel it, and wounded Apollo with one and Daphne with the other. Immediately Apollo conceived a great love for Daphne, while she felt only a strong repulsion for him. She cared for no love, and made her father promise that she might always remain unmarried, like Diana. She loved the woods, and it was there that Apollo saw and loved her. But she, seeing him, fled, while he pursued her. As she perceived that he was gaining upon her, she prayed to her father to save her by changing her form. Her prayer was answered. Even as she fled from Apollo a stiffness seized her limbs, and, little by little, she became transformed into a laurel-tree. The moment chosen by Bernini is that when Apollo is near and sees that the maiden has eluded him.

The legend goes on to relate that Apollo then chose the laurel for his tree, and decreed that its leaves should be used for victor's wreaths and remain forever green.

THE RENAISSANCE IN OTHER COUNTRIES.

All the Renaissance sculptures we have so far considered have been Italian. In selecting truly great works this would have to be so, for Italy produced most of them. Art develops only in favorable surroundings. It cannot thrive in a poor soil. It will die of neglect, and wither away through lack of sympathy. In other words, good art needs appreciation. This it had in Italy, where even the unlettered peasant loved and understood it, and took

the liveliest interest in every new statue that was set up.

But gradually this Renaissance movement spread into other countries. It was not so spontaneous a growth in France, Germany, Spain, and The Netherlands as it was in Italy. In these other countries it was more like something copied or imitated. But it was an influence that grew steadily everywhere as time went on.

PETER VISCHER (1460–1520).

Among the sculptors of the German school, Peter Vischer stands preëminent as the greatest bronze-caster. The foundry of the Vischers, father and son, was located in the beautiful city of Nuremberg. Germany was still turning out sculptures of the clumsy Gothic type, and was not the place where we should look for a masterpiece. But there were signs of change. Albrecht Dürer, the German painter and engraver, already imbued with the Renaissance spirit, was living in the same city as Vischer; and Vischer himself, perfect in the technical part of his art, and ever working, working, working, was ready to receive the spark.

THE STATUE OF KING ARTHUR.

The Emperor Maximilian of Germany decided that he would have a great tomb built for himself with statues of many of the ancient heroes, of more than life size, to adorn it. So well did he carry out his intentions that to-day we may see twenty eight such big statues, all in bronze, gathered at his tomb in Innsbruck. Two of these were from the famous foundry of the Vischers. Especially fine was the one of King Arthur. Perhaps the

subject has had something to do with its fame and popularity, for King Arthur is a favorite hero.

". . . No man knew from whence he came,
But after tempest, when the long wave broke
All down the thundering shores of Bude and Bos,
There came a day as still as Heaven, and then
They found a naked child upon the sands
Of dark Tintagil by the Cornish sea;
And that was Arthur; and they fostered him
Till he by miracle was approven king;
And that his grave should be a mystery
From all men like his birth."

Tennyson—"Idylls of the King."

Who reads the legends of this king may judge for himself whether the German sculptor has characterized him properly. Mr. Cecil Headlam writes of the statue: "This is the Arthur whom we know, in all the splendor of his manhood, bold and free, the noblest flower of chivalry; Arthur the very perfect knight, pure, serene in confidence of his own faith and right, brooking no challenge and no wrong. Here beauty and strength have kissed one another; and the spring of the youthful figure, nimble and light of limb, betrays itself even through the hard, straight lines of the heavy rich armor it bears. It is the type of the noble of all time, done by an artist who had studied the nude and Italian plastic art, and was full of the vigor and confidence of his own youthful ideal."

Compare this statue with the David by Donatello, and note the points of likeness and difference that you can find. It is believed that Vischer had seen and studied

the David before he did the image of his own warrior hero. If so, he was no doubt influenced by it, but that did not

King Arthur by Vischer, Innsbruck.

prevent him from producing something original. Its claim to fame rests partly on the illusion of life he has breathed into the bronze. We remember how the St.

George was so warmly praised by Brunelleschi because it could all but speak. This is a quality that only the truly great sculptor can attain. It was a quality that Michelangelo never failed to impart. Every inch of his marble seems alive. As Reinach says, "The ancients were well aware that the faint quiver of life is the supreme quality of a masterpiece." Peter Vischer, in his Arthur, has succeeded in making the body of the hero seem to move beneath the hard metal of his armor, and in making the face express the ideal of a great soul.

Peter Vischer and his son went about the work of their great bronze foundry more as skilled workmen than as great artists. They first understood their craft thoroughly, and did not shrink from manual labor. It cannot be said too often that there is no art without labor. Too many imagine that they have a "temperament" for art, and then expect masterpieces to drop from their brush or grow under their hands without hard work. That never yet happened.

MODERN SCULPTURE

Many writers speak of all sculpture since medieval times, that is, beginning with the Renaissance, as modern sculpture. We shall use the term, however, to distinguish the work that has been produced since the Renaissance fell into decay up to the appearance of the modernistic school. This would mean that the work done since the latter part of the eighteenth century, although it has never reached the greatness of the Greeks or of the Renaissance, has shown marked features of recovery from the decadence into which sculpture fell after Michelangelo. The center of the greatest activity and of the best work was transferred to Paris during the nineteenth century, and there we see a great number of men in all the fine arts doing splendid work.

The imitators of Michelangelo having gone into all kinds of extravagances and vulgarities, we naturally look for a change and that is just what took place, in Italy first, under Canova, and then in all the other countries where the fine arts flourished, we find a great revival of classical art: this, in turn, was everywhere followed by a romantic school, and later still by a naturalistic or realistic school, which flourishes to-day.

CLASSICAL, ROMANTIC, AND REALISTIC.

The term classical is often used as indicating anything which is of the first rank, either in art or literature. It

also has the meaning of relating to the Greek or Roman origin of any work, or its likeness to, or imitation of, Greek and Roman works. In sculpture and in painting the word means, also, anything that is done in a severe and refined manner and with great care and precision, as it was in this way that the Greeks worked.

The word romantic also has several meanings. It has, as a primary meaning, anything that pertains to romance, that is fanciful, marvelous, or unreal, as a romantic tale or a romantic adventure. As opposed to the classical in literature, it pertains to the Middle Ages, rather than to the ages of Greece and Rome. In art, also, it has the same significance. It is something fanciful as opposed to the exact and painstaking methods of the classical.

The realistic or naturalistic sculptor is the one who is content to represent things as they are, without regard to their meaning or character. But there is no hard and fast line between the different schools and even the best critics may differ as to how to classify a given work or a given man. Again, an object may partake somewhat of the characteristics of two or more schools. Every man is partly an idealist and partly a realist.

For lack of space we can make only a few selections from modern sculptures. Italy, France, Germany, Spain, England, and other lands have produced notable works, in modern times, not equal to the greatest works of the Renaissance and of Greece, but worthy of study.

CANOVA, 1757–1821 — ITALY.

Antonio Canova was born in 1757 in Possagno, a village not far from Venice. His father was a stone-

worker, and Antonio, like Giotto, the painter, rose from the occupation of a herdsman. The writings of John Winckelmann, had already led the world to appreciate afresh the art of the Greeks, and may be said to have paved the way for the appearance of a new school of classical sculpture.

Canova was advanced, at first, through the influence of Falieri, a Venetian senator, by whom he was sent to work under the tutelage of a sculptor named Bassano. Canova's first work of importance was a Eurydice, half life-size, which he did in his seventeenth year. After this his patron sent him to Venice, where he began to study art in earnest. When he was twenty two, he obtained a pension and was sent to Rome. His first work here was his Apollo, considered one of his best statues. His "Theseus and the Minotaur" was hailed as a true revival of the best classical style. Being criticized as leaning toward softness, he then essayed some stronger subjects, such as Hercules and the Boxers. But eventually he found that his best achievements were in the portrayal of grace and beauty rather than robust strength. The essential characteristic of his work is sentiment. His delicate and careful execution were combined with masterly treatment, but he sometimes erred on the side of over-carefulness and too great nicety. It is conceded that to Canova belongs the honor of having restored the art of sculpture to the place which it had lost among the arts. He was thus almost the maker of an epoch.

The works of Canova were very numerous and largely of classical subjects. One of the most famous is the Cupid and Psyche, the story of which we have already

told. The Perseus by Canova bears a striking resemblance to the Apollo Belvidere. His beautiful Deadalus and Icarus is in Venice.

While Canova was a great power in his own day and generation, his works are not so highly valued as they once were. He is an example of the artist who enjoys a greater reputation in his own lifetime than when judged by posterity.

Canova's father died at the age of twenty seven, leaving the boy to the care of his mother. His mother soon married again and the child was cared for much of the time by his grandparents. Unfortunately his grandfather was very severe, so his early years were not happy. Like so many artists, Canova was of the most generous nature, and his private life was full of worthy deeds. He was a painter, as well as a sculptor, and a writer besides.

Cicoquara, who prepared a book on the works of Canova, has recorded many of the sculptor's thoughts. The following are some on the art which he practised:

"In execution I endeavor always to effect my purpose by the simplest and most direct means; that stroke I consider best which most advances my work. I avoid everything that is merely ornamental, or that tends to distract from, or retard, my object."

"Imitate nature, not the works of any other master. You have, perhaps, sought in nature for some particular beauty or perfection, and have not been able to meet it; but do not give it up. Examine farther the human form, and you will find it; nature contains every variety, if you but know where to look for it."

"If you would save yourself much trouble, first make yourself perfect in all the requisites of your art, such as drawing, anatomy, and so forth. You say this is difficult. I know it is, and therefore I point out to you the necessity of study and labor if you would become great; when these have produced their effects, it will no longer appear difficult to you."

"It is indeed necessary to have knowledge of anatomy; but a display of it should be avoided."

"There is a noble means of avenging ourselves for unjust criticism; it is by doing still better."

BERTEL THORVALDSEN, 1770–1884 — DENMARK.

Denmark became prominent in the world of sculpture at this time through Thorvaldsen. Thorvaldsen produced a large number of works — about five hundred and sixty in all. He went to the best classical art for his inspiration, and has been called a "posthumous Greek." One of his most widely known works is called

THE LION OF LUCERNE.

The Lion of Lucerne commemorates that incident in French history when the members of the Swiss Guard died in defending the palace of the Tuileries during the French Revolution. One who escaped suggested a monument to his unfortunate comrades, and soon all Switzerland took up the idea. The Swiss ambassador at Rome begged Thorvaldsen to undertake the work, and though not in good health, the sculptor felt he could not refuse.

The monument represents a lion fallen mortally wounded, one great forepaw resting upon the shield of

France as if still defending it. It is a simple, yet majestic conception, three times as large as life, and worthy of the noble deed it commemorates. It is sculptured out of a solid rock which rises from a little pool of water, and

Lion of Lucerne.

the park in which we find it is far from the crowded life amidst which most outdoor monuments are situated — a fine old garden retreat reached by winding woodland paths.

It is always interesting to study the head of a lion. It presents a wonderful combination of lines and makes a remarkable pattern or design. It is nearly the most difficult thing in nature to model. The length and shape of the nose is both deceiving and important.

ANECDOTES OF THORVALDSEN.

Bertel Thorvaldsen was born in Copenhagen, Denmark, in 1770. His parents were in humble circumstances, his

father being a wood-carver employed in a shipyard to make figure-heads for merchant vessels. Bertel began assisting his father when quite young, and his occupation may well have given him his first thought of being a sculptor.

The boy was gentle and pleasant-tempered, and his companions used sometimes to play tricks upon him. Once they put him on top of an equestrian statue and then ran away. He sat there amusing himself quietly until some policemen came along and carried him off to the police station, the real culprits escaping.

Young Bertel was not an apt student at school, and his teacher placed him in the lowest class, thinking to himself that he would be likely to stay there. But something was to happen that would change his opinion. There was a distribution of prizes at the Fine Arts Academy, and a certain young Thorvaldsen received the silver medal. Next morning, the teacher read about it in the newspaper. Of course, it could not be the dunce, he thought, but it might be some relative whom he could hold up to the lad as an example of industry. So, when Bertel came in, the chaplain, as he was called, said: "Thorvaldsen, is it a brother of yours who has just taken a prize at the Academy?" "It is myself, Herr Chaplain," was the reply, and the modest lad was covered with confusion. The teacher gazed at him in astonishment. Then he said in a very different voice: "Herr Thorvaldsen, please to pass up to the first class." This was felt to be a great honor to Bertel,— not only sending him to the first class, but calling him "Herr." "Herr" means "Master," and though the boys always used it

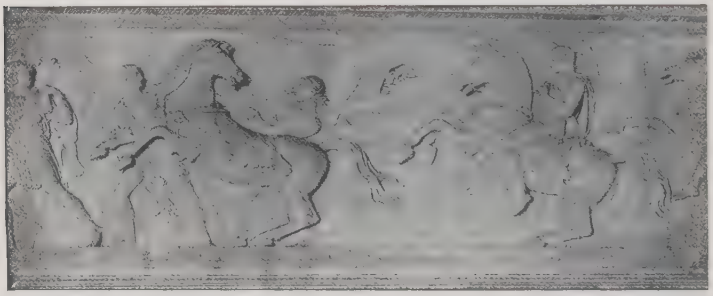
in speaking to their teachers, the teachers, rarely, if ever, applied it to one of the scholars. Thorvaldsen said afterward that none of the distinctions he enjoyed in later years gave him quite as much pleasure as this first one.

Thorvaldsen was seventeen years old when he took this silver medal and received the title of "Herr." His success inspired him to work harder than ever, and gave him bright hope for the future. He was a quiet, reserved youth; he seldom laughed and talked; and when he began his day's task, no jesting of his companions could divert his attention.

When he was nineteen, his father thought it was time for him to come back to the shop to work. His art teacher finally arranged that he should be allowed to divide his time between the shop and the academy. His work in the academy was very successful. He took a gold prize when he was twenty one, and another when he was twenty three that carried a pension which enabled him to study at Rome for three years without expense to himself. In 1797 he reached Rome, where the sight of the treasures of antique art, which attract so many to that city, filled his soul with joy. He afterward said: "I was born on the eighth of March, 1797. Before that I did not exist."

Needless to say, young Thorvaldsen worked hard in Rome, but when the time for which the prize provided had expired, he found it hard to make up his mind to return to Denmark. His work had not brought him fame or money until, at last, he exhibited a statue of Jason and the Golden Fleece. This made a sensation in Rome, and people crowded to see it. Canova, then the

greatest sculptor of his time, saw it and said, "Here is a work in a new and lofty style." Naturally Thorvaldsen was delighted; but though fame had come, it brought no money with it. He made up his mind that he must return home, and had completed his preparations when, by the merest chance, a wealthy English banker, named Thomas Hope, called to look at his work. He was lost in admiration at the Jason and asked the artist to name a price for which he would produce it in marble. This was soon agreed upon, and from that moment the young



Part Thorvaldsen's "Triumph Alexander" in the Villa Carlotta, Lake Como, Italy.

sculptor's career was made. Fame and fortune were his thenceforth, many prominent men of the time became his warm friends; the King of Denmark made him a knight; and he was a general favorite in Rome. The Prince of Denmark wrote to him that quarries of rich marble had been discovered in Norway, and invited him to come to Copenhagen. But he had too many things promised already. Napoleon, for one, had ordered a grand frieze of "Alexander the Great entering Babylon"; but when it was finished, Napoleon was a banished man. The Polish

government ordered two statues — and when they were finished, Poland's government alas! was no more. But Thorvaldsen disposed of all his work, and the only cloud on his success was that his health was not good.

He had many pupils and workmen under him. Things had changed since Michelangelo had hewn away the marble with his own chisel. Now workmen did that, then the pupils took up the work and carried it as much farther as the sculptor desired, while he himself, put on the finishing touches. The real work of the sculptor was then, as now, in conceiving the work and in modeling the clay.

In 1819 Thorvaldsen returned to Copenhagen, and received a truly royal welcome. After another stay in Rome, he again revisited his native city, but this time the King of Denmark sent a ship to Rome especially to bring him and all his works home to Copenhagen. There he was received with a great ovation — bands, lights, processions, and honors.

In spite of poor health, he lived to the good age of seventy four. Just before his death he was modeling a bust of Luther. When leaving his studio he threw down a handful of the moist clay before the model and stuck a trowel into it. Just as he left it, with the print of his hand in the clay, it now stands in the Thorvaldsen Museum at Copenhagen, with many of his other works. The next day he died.

CHRISTIAN DANIEL RAUCH, 1777–1857 — GERMANY.

Rauch was one of the most distinguished German sculptors. Sculpture in Germany during the eighteenth

century, did not take a high rank. The degraded baroque style was prevalent there, and most of the German sculptors went to Rome for their instruction and inspiration. But as Germany became more powerful she developed a "historical" style, of which Rauch was the greatest exponent. He studied the classic works, and infused dignity and repose, with grace and strength, into all his work.

His statue of Frederick the Great, which, after he had reached the age of fifty, occupied him for more than ten years, is the most famous. It marks the highest point of attainment reached by this artist.

Rauch began the study of sculpture at an early age, but on the death of his father, when Daniel was but twenty, he was obliged to go to Berlin, where he became the valet of the King of Prussia. When this king died, Daniel made up his mind to study sculpture in earnest, and in this determination he was assisted by the new king, Frederick William III. The King gave him the means of modeling and studying, and recommended him for the Academy of Fine Arts. Here his work was such as to convince his royal patron and his teachers that he was indeed worthy of the opportunity that had been given him. Then the King sent him to Rome for further study, and there Rauch remained for six years. At Rome he became the friend of Canova and of Thorvaldsen, both of whom we already know. One of the triumphs of Rauch is in overcoming the difficulties of modern costume, which it seemed impossible could ever be other than ridiculous in a statue. Coat-tails are seldom graceful, either in action or repose.

JOHN FLAXMAN, 1755–1825 — ENGLAND.

England did not produce notable sculptors during the Renaissance period, and we may almost say that she has not done so since. John Flaxman is often spoken of as belonging to the Renaissance period, and certainly he did much to put a new spirit into modern English work.

Flaxman was born at York, and began the study of art in the Royal Academy of London, at the age of fifteen. He never worked under the influence or tutorship of any great master. When he was thirty two, he went to Italy for study. His work attracted notice, and after seven years in Italy, he was, upon his return to London, elected an associate of the Royal Academy. In 1800 he was elected a full academician, and ten years later became Professor of Sculpture in that institution.

Although he executed many works in the classic style, his greatest fame came from the production of works in relief. Through his exquisite designs in that style for the Wedgwood pottery he exerted a wide influence upon his colleagues. The poetry of his conception was of a high order, and he contributed much toward bringing the outline style into general use. Lübke says that he was one of the first to revive the ideas of the antique world, and one of the purest, especially in his reliefs. His most important monument is that of Lord Mansfield in Westminster Abbey.

His style has been characterized as combining the simplicity of Pisano with the principles of the noblest Greek art, a combination to be noted in the best modern work.

JEAN ANTOINE HOUDON, 1741–1828 — FRANCE.

Jean Antoine Houdon was born in Paris, and the best French sculpture of the eighteenth century is his work. He belongs to the naturalistic school. "It should be our aim," he says, "to preserve and render imperishable the true form and image of the men who have brought honor and glory to their country." As this sentence would lead us to expect, he excelled in portraits. Among his famous subjects were Voltaire, Napoleon, Rousseau, Molière, and Mirabeau. In this country we have his bust of Benjamin Franklin, with whom he visited America in 1785, having been commissioned to make a statue of George Washington. This is now in the capitol at Richmond, Virginia. He was the guest of Washington at Mount Vernon while making the necessary studies of his distinguished subject, and his work shows that he could combine the ideal with the real.

The parents of Houdon were house-servants. But little is known of his early life. At twelve, he was a pupil in the Academy of Fine Arts in Paris, and at twenty captured the great "prize of Rome," which carried with it the right to study in Italy for four years at the expense of the government. After the time had expired he still remained in Italy, living there ten years in all.

FRANÇOIS RUDE, 1784–1855 — FRANCE.

François Rude, so far as his early instruction was concerned, would have been a naturalist in sculpture; but when he came to study in Paris, the classic models had much influence upon him, and we find that his early

productions were classic, not only in treatment, but in subject. Not until he was about forty seven did the naturalistic bent that was to characterize most of his future work become apparent. Then came his "Young

Bas-Relief "The Departure" by Rude.

Fisher-Boy Playing with a Turtle," which one critic called a "protest against the icy dreams of the ideal." Four years after this he completed the "Departure of the Volunteers of 1792," which adorns a great arch in

Paris and remains his greatest work. It was thoroughly national and has been called "The Marseillaise."

Rude (born in Dijon, France), was the son of a metal-worker and was one of nine children. One day, when he was about sixteen, he hurt his hand. As he could not work for a time, he was allowed his liberty and used it to wander about the streets. As he passed along he noticed a crowd going into a public building. He followed, and found that it was an exhibition of the drawings of the pupils of an art school. It made so great an impression upon him that it may be almost said that it determined the whole course of his life. The next day he begged to be allowed to join the school. Although he at first met with refusal, his persistence won, but he was allowed to devote only his leisure hours to art work, and these were from six to eight in the morning! He not only showed unusual proficiency in drawing, but became a great student of the history of sculpture and of art and of the ancient myths of Greece. He later won the prize of Rome, but, owing to the state of the times, he could not be sent to Italy to study. He had a strong military spirit, and his relief showing the departure of the volunteers for the front is one of the great works of all time. Among his early works the classical spirit is very evident. The Fisher-boy, above mentioned, was claimed both by the classicists and by the naturalists. There is no question about the naturalism of the "Departure."

The group is one of four that adorn the Arc de l'Etoile, in Paris. This arch was begun by Napoleon to commemorate his victories, but was not finished for a long time. The group is a colossal relief thirty-six feet in

height. It represents the goddess of war calling the troops to the front. With wings spread, she is leading them to repel the invaders. Beneath her, a bearded man in Roman armor is the personification of leadership. His left hand rests upon the shoulder of a boy who, with his right fist clenched, looks up to him for inspiration.

ANTOINE LOUIS BARYE, 1795–1875 — FRANCE.

Here is a statue of an animal. You have seen it in every art-store window. In the original it is only a few inches long. The sculptor of it worked for many years in a jewelry shop in Paris and had no reputation. Yet he was doing wonderful work all the while, and at length it came to be recognized. He did a great deal for the art of sculpture by improving the technic, or manner of working. He did not like the smooth finish of the works he saw everywhere, even in the works of the great masters. He liked better to see the marks of the chisel, and this method was at length adopted by other sculptors. Neither did he like the delicately curved surfaces nor the precise outlines of other work, and the result of leaving a rougher surface was to give breadth and strength to his sculptures.

Barye. Walking Lion.

Most of them were in bronze, and most of them were of the animals that he so loved to study and to be with. The fact that he considered them worthy of the study of a lifetime must appeal to all lovers of animals, and

place him in our affections in the same class with Landseer, the painter.

THE WALKING LION.

Of the subject of our picture, the critic Alexander says: "The play of the muscles is so accurately observed, the whole line of the body, from the mane, just beginning to rise in anger, to the tail, which impatiently lashes the air, is rendered with such vitality, and the legs give such an impression of just moving into the next step, that it would be truer to say that the glance follows the animal rather than observes him. If the Walking Lion be a paper-weight (as hostile critics declared it to be), it is worthy to hold down only such papers as the manuscripts of Shakespeare and Victor Hugo."

ANECDOTES OF BARYE.

Antoine-Louis Barye was born in Paris in 1795, just at the close of the eighteenth century. His family must have been poor, for he was apprenticed to an engraver at the early age of thirteen. He worked at his trade until he was sixteen, when he was drafted into the French army. Upon returning to Paris he began the study of design, and soon entered the studio of the sculptor Bosio, and later that of the painter Gros. There is no doubt that Barye was most industrious, but though he strove with all his heart and strength, he was never able to capture the prize which would give him four years of life and study in Rome. His great field of study was the Zoo. Here he would sit for hours at a time before the cages of the animals, and sketch them in positions that

he wanted to remember, or make models from a small piece of wax that he carried with him. Long after he had achieved fame he continued these visits.

His failure to win a scholarship compelled him to return to the craftsman's bench. For eight years he continued to work for a fashionable jeweler. But this was not without its good side, for here he began making studies of animals in metals. Some were watch-charms, some paper-weights, some ornaments for clocks, and so on. More than sixty of them have been traced.

Barye continued to exhibit at the Salon until one of his animal groups, Tiger devouring a Crocodile, attracted a good deal of notice — enough notice, in fact, to excite the jealousy of his contemporaries, so that they made fun of his little bronzes, which they called of the "paper-weight school." Still, in 1833, his "Lion crushing a Serpent" was bought by the government, cast in bronze, and set up in the Tuileries garden; and Barye was made a knight of the Legion of Honor. Later, the ridicule of his enemies worked against him and prevented his recognition by the Salon. He seemed destined all his life to have troubles and disappointments.

Americans were great admirers of Barye, even before his merit was recognized by his countrymen. Mr. Walters, of Baltimore, was one of the most devoted supporters. In 1873, Mr. Walters, who was selecting objects for the Corcoran Gallery, in Washington, went to see Barye and said to him: "Mr. Barye, I come to make you a proposal. . . . I come to commission you to supply the Corcoran Gallery with one specimen of every bronze you ever designed." His eyes filling with tears,

the old sculptor replied, "Mr. Walters, my own country has never done anything like that for me!" Before his death Barye had managed to send more than one hundred and twenty of his bronzes to Washington.

One critic says of Barye: "He is the Michelangelo of the animal kingdom. He restored to sculpture elements which had been forgotten by generations of artists — the elements of force, of subtlety, and of life."

NINETEENTH AND TWENTIETH CENTURIES.

Paris retains the center of the stage during the next two centuries. The great art school of the world is the Beaux Arts of Paris. There every sculptor must receive his education. This school insists upon the highest standards and the work of its pupils is characterized by perfect technic. It is the greatest instrument in the world for the fostering of the art.

We will mention two, only, of the later men, Dubois and Frémiet. Frémiet (1824–1900) was a pupil of Rude, who was his uncle. At first he confined himself mostly to representing animals, but afterward he introduced them as subordinate to other figures. His Faun and the Bears is of this type. His Joan of Arc, a subject that naturally occupies so many French sculptors, stands in the Place des Pyramids, which has become a rallying-place for patriotic demonstrations.

Paul Dubois (1829–1905) also made a famous statue of Joan of Arc, and others of his works show how much he was influenced by his love of country. His family intended him for the bar, and, to oblige them, he studied

Military Courage by Dubois, Paris.

law and was admitted. But as soon as this brought him freedom, he began the pursuit of sculpture. His Florentine Singer, now at the Luxembourg, first brought him fame. Probably his greatest work is Military Courage, one of the four figures adorning the corners of a tomb.

It represents a fine type of the young soldier, and there is something about the pose, which, while entirely original, suggests the figure of Meditation by Michelangelo in the Medici tomb. His right hand is clenched on his right knee with a gesture of determination, and the whole figure seems instinct with courage and resolution.

FRÉDÉRIC AUGUSTE BARTHOLDI — FRANCE.

Frédéric Auguste Bartholdi was born in 1833, and began life as a painter. At the age of nineteen he produced a notable relief of Francesca da Rimini. The Franco-German conflict inspired another of his notable achievements, the Lion of Belfort. This is a colossal monument, carved out of the solid rock, and commemorating the heroism of a beleaguered garrison. A plaster cast of this is now the property of the French nation.

The French government recognized Bartholdi by bestowing upon him the cross of the Legion of Honor. At the Centennial Exposition at Philadelphia, in 1776, he was awarded the medal for sculpture. Another of his works is the statue of Lafayette, now standing in Union Square, New York.

LIBERTY ENLIGHTENING THE WORLD.

The Statue of Liberty in New York Harbor is of colossal size, and situated where it is, that alone, would make it famous. Colossal statues cannot be common — the cost of producing them would prevent that. Besides, such a huge statue would only be suited to express great ideas — ideas of power, majesty, or infinity. We read of the

Colossus of Rhodes, a celebrated statue of antiquity, which was so large that ships could pass between its legs. It was one of the seven wonders of the ancient world.

Liberty Enlightening the World.

Bartholdi himself describes how the idea of a statue of Liberty for New York Harbor first occurred to him. The germ of the idea came in course of a conversation with some eminent Frenchmen who were speaking of the friendly feeling between America and France, of the deeds of Lafayette, and how the government of France was the first to recognize the independence of America. Then, on his voyage over to America, he formed some conception of what such a monument might be. But only when he beheld the harbor itself did the definite plan become clear to him. He says:

"The picture that is presented to the view when one arrives in New York is marvelous, when, after some days of voyaging, in the pearly radiance of a beautiful morning is revealed the magnificent spectacle of those immense cities, of those rivers, extending as far as the eye can reach, festooned with masts and flags, so to speak, in

the midst of that interior sea covered with vessels, some giants in size, some dwarfs, which swarm about, puffing, whistling, swinging the great arms of their uncovered walking-beams, moving to and fro like a crowd upon a public place. It is thrilling! It is, indeed, the New World which appears in its majestic expanse, with the ardor of its flowing life. Was it not wholly natural that the artist was inspired by this spectacle?"

It is only fair that we should know that the work was originally intended for the Suez Canal, and was rejected by the canal authorities. It was then called Progress, but is now known as "Liberty Enlightening the World."

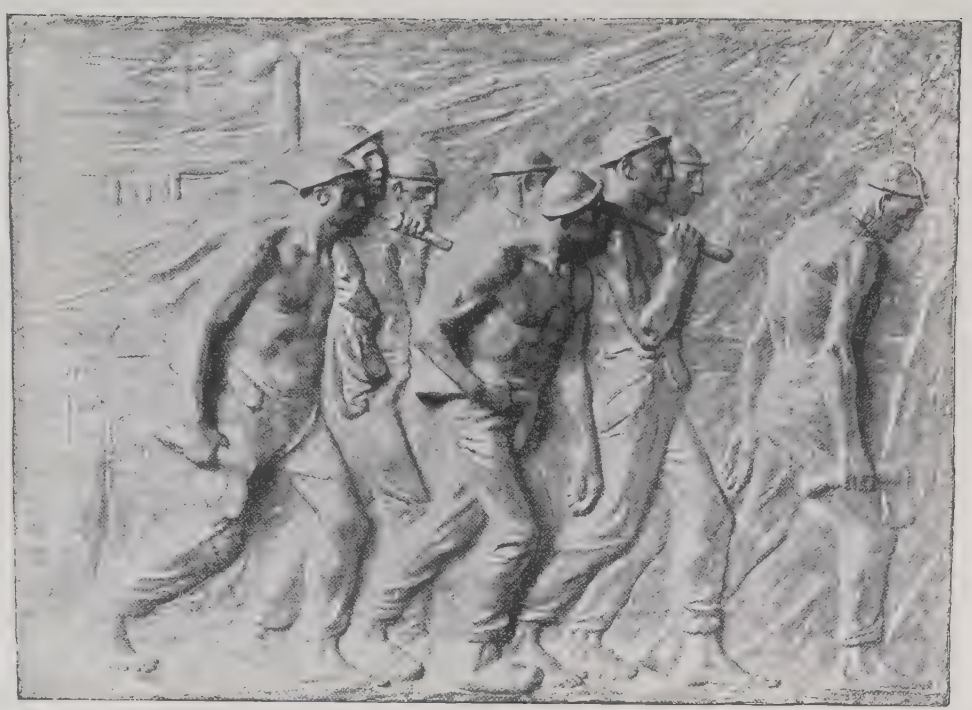
The hand was executed first, and was exhibited at the Centennial Exposition in 1776. Later, it was set up in Madison Square, New York, where it remained for several years. In October, 1881, the pieces of the frame-work for the statue were put in place, and from that time the work was carried on without interruption. Over 300,000 people visited it before its completion. It was the gift to America of the French government.

OTHER CONTINENTAL SCULPTORS.

Among foreign living sculptors we may mention Constantin Meunier in Belgium and Rodin in France.

Meunier has been called the Millet of Sculpture. His subjects are not peasants such as Millet painted but miners and artisans. He has become familiar to Americans through the exhibition of his works here.

Rodin is more varied in his subjects and more poetical and is considered in the chapter on Modernism.



Returning from the Mine, by Constantin Meunier.

SCULPTURE IN AMERICA

The earliest attempts at sculpture in the United States did not produce famous statues. It was not to be expected. The country was new, and the people were busy subduing the forces of nature to meet their most pressing needs. And of all the arts sculpture most needs the encouragement that wealth and cultivation can give.

Lack of appreciation is the most deadening of all things, but appreciation is growing and America has a group of sculptors of whom she may well be proud. It is not within the field of this book to say much about living men, but we give in the following pages, pictures of some of the works that they have done.

We have spoken of the wonderful work of the Academy of the Beaux Arts in Paris, and of how it produces artists well-nigh perfect in technic. Many of our American artists have had the advantages of this training, and have been influenced, as has all the world, by the French school of sculpture. A comparison of the productions of the French with those of the American school make us feel that the Americans show a fresher spirit and a more wholesome conception of their subjects.

All modern sculptors place a greater stress upon the perfection of the head and the features than did those of the earlier periods. The face of the antique statue may have worn a smile of eternal beauty, but the aim of the

modernist is to make it beam with the life of the soul within. The spiritual, as well as the intellectual, are thus subjects of the present-day sculptor. George Eliot speaks of the sculptures of the Vatican as those "white forms whose marble eyes seem to hold the light of another world." Amidst the ugliness of modern life these physical ideals of ancient Greece are well-nigh impossible. But a somewhat different ideal is possible. The highest object in sculpture is not to stimulate the various emotions, such as patriotism, for example, but to spread a love for the beautiful. To implant this in each individual is the best thing that sculpture can do and supplies one of our greatest needs.

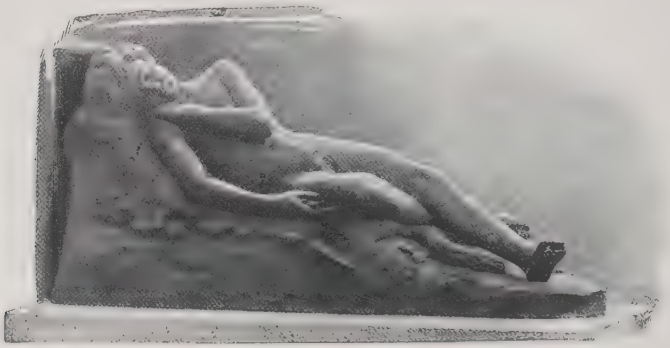
The earliest sculptures made in this country were naturally portraits, and the lineaments of some of our great men of that time are known to us through the work of American artists as well as through that of French sculptors who visited our shores. Beginning with the first years of the nineteenth century, we find the names of Greenough, Powers, Crawford, Story, Ball, and Rinehart. While these men were born here they were nevertheless the product of study abroad, mostly in Italy, where Canova was then the great figure. Thorvaldsen, also, influenced American sculpture, which was strongly classical. Our public buildings and parks contain many of the works of this school, while Powers and his marble of the Greek Slave attained a more than local fame.

RINEHART'S ENDYMION.

One of the early Americans was William H. Rinehart, who was born in 1825, in Carroll County, Maryland. He

lived the life of the ordinary farmer's boy until the opening of a quarry on the farm. Then it became very evident that William was more interested in wielding the hammer than the implements of the farm.

In 1846 he made his way to Baltimore, where he found work. It was not easy work, but required the hardest kind of physical labor. Nevertheless, he sought instruc-



Sleeping Endymion, by Wm. Henry Rinehart, placed over the Sculptor's own grave in Baltimore.

tion in the night-schools of the Maryland Institute, and, after his days of toil, spent his nights in study. The story of how he found the way to go abroad and to finish his studies until he finally became an accomplished man and a really fine sculptor would be much like the story of others who, through love of their work, have trod the path of hardship until they reached their goal.

His statue of Endymion is now in a corner of the Corcoran Gallery, and though not Rinehart's most important creation, it is one of thorough workmanship and fine modeling. A copy of it in bronze is over the sculptor's grave in Greenmount Cemetery, in Baltimore.

AUGUSTUS ST. GAUDENS.

St. Gaudens was born in 1848, and died in 1907. His father was a shoemaker by trade and a native of France. His mother was a native of Dublin. When the young Augustus was thirteen, he went to work with a cameo-cutter and served a three-years' apprenticeship. Following that, he was with a shell-cameo-cutter, for three years longer. He was ambitious to learn, and studied drawing in the classes at Cooper Union, New York City, for three years. During the remaining years of his apprenticeship he worked in the night classes at the National Academy of Design. Thus, during the years when trueness of vision and proficiency in drawing are most easily acquired, he was hard at work, and the results are seen in his delicacy of touch and correctness of judgment.

It was also his good fortune to go to Paris. After some time spent there in another school he entered the Beaux Arts, where he had brilliant workers by his side and the incentive of competition with the best young men of the time. After three years in Paris he went to Italy, the land of beauty, and the goal of every artist's heart, where he remained another three years.

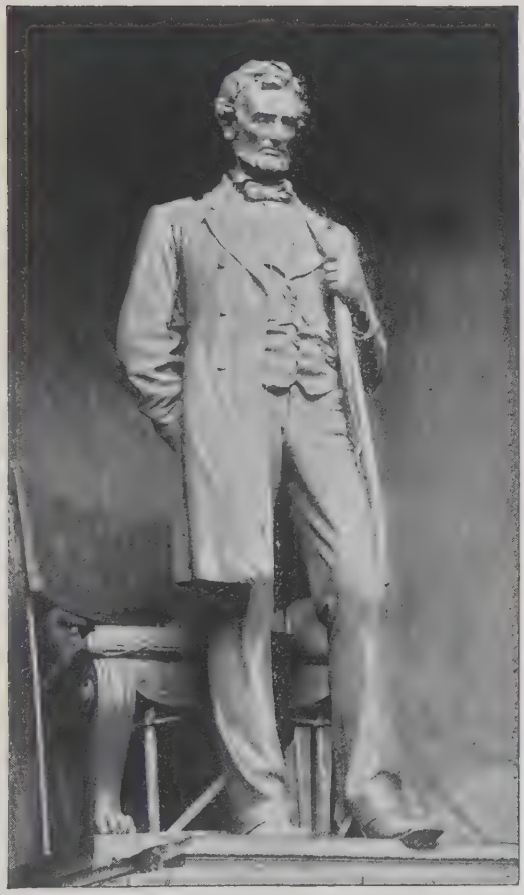
During all this time St. Gaudens was producing work, but not until he was thirty-three did he become known as a great American sculptor. In that year his statue of Admiral Farragut was unveiled in Madison Square, where it may still be seen. This statue brought him fame, and he became the acknowledged head of American sculptors. A French critic said of it:

"There is the sailor with his simple and well-ordered

costume, the frock-coat buttoned close, the skirt loose in the wind, the figure well balanced, with the legs a little apart, as is natural on a moving ground. Above all, the sculptor has shown the chief, conscious of his responsibility, invested with that supreme power which confides to his intelligence and integrity the life of so many men and the honor of his country. The mouth, forehead, eye — all the features, in fact — express the seriousness, the coolness, and the moral strength which accompany authority. The whole monument has, so to speak, a sea-swing! and yet there is nothing violent."

When, in 1887, his Lincoln was unveiled in Lincoln Park, Chicago, it was hailed as the greatest portrait statue in the United States. It is in many respects a masterpiece. Lorado Taft speaks of it as follows: "It is the expression of the strange, almost grotesquely plain, yet beautiful, face, crowned with tumbled locks, which arrests and holds the gaze. In it is revealed the massive but many-sided personality of Lincoln with a concreteness and a serene adequacy which has discredited all previous attempts."

"The greatness of the work is not alone in the idea that gave it birth, but its mastery lies in no small measure in its honest workmanship. This workmanship will be a canon and a guide to generations of sculptors yet to come, and the serene dignity of the conception has already had its influence on the side of gravity and distinction in public works. Strange, is it not, that this quiet figure which lifts not a hand, nor even looks at you, should have within it a power to thrill, which is denied the most dramatic works, planned expressly for emotional appeal."



Statue of Lincoln by St. Gaudens, in Lincoln Park, Chicago.

OTHER AMERICAN SCULPTORS

Besides those mentioned above America has produced many fine Sculptors. Those mentioned below are a few of those who have received the highest honors and are represented by well-known work.

NAME	BORN	
Adams, Herbert	Vermont	1858
Aitken, Robert I.	California	1878
Barnard, George Grey	Pennsylvania	1863
Bartlett, Paul W.	Connecticut	1865
Borglum, Gutson	Nevada	1867
Davidson, Jo.	New York	1883
Epstein, Jacob (rated as English)	New York	1880
Fraser, James Earle	Minnesota	1876
French, Dan'l Chester	New Hampshire	1850
Hering, Henry	New York	1874
Hoffman, Malina	New York	1887
Huntington, Anna Hyatt	Massachusetts	1876
Longman, Evelyn B.	Ohio	1874
Lukeman, Henry Augustus	Virginia	1872
Manship, Paul	Minnesota	1885
MacMonnies, Fred'k W.	New York	1863
McKenzie, Robt. T. (M.D.)	Ohio	1855
Niehaus, Charles Henry	Canada	1867
Scudder, Janet	Indiana	1873
Taft, Lorado	Illinois	1860
Ward, J. Q. A.	Ohio	1830
Warner, Olin L.	Connecticut	1844
Whitney, Gertrude V.	New York	

A Boy, by George Grey Barnard.

St. Gaudens' Statue of the Puritan.

Detail Shaw Memorial, Boston, by St. Gaudens.

The Dewey Medal. Presented to participants in battle of Manila Bay by Act of Congress. By Daniel Chester French.

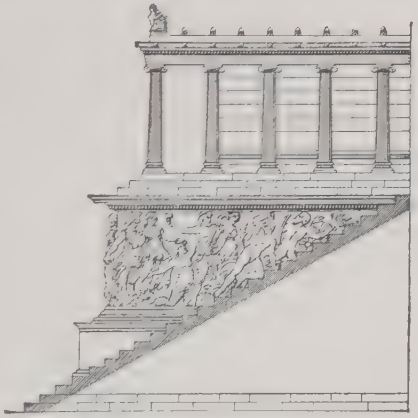
Jeanne D'Arc (Detail) by Anna Hyatt Huntington, Riverside Drive, New York.

The Pioneer by Macmonies.

A JOURNEY THROUGH SCULPTURE LAND

If there could really be such a place as "Sculpture-land," it would, according to my fancy, be a beautiful valley in which the wonders of sculpture would greet us from the green woods, with here and there a pool, and here and there a fountain. A neighboring hill would support some temples, and there would be a theater among the trees, with glimpses of marble bridges and colonnades.

But there is no such valley as this, although there are parks and gardens where sculptures are well placed. But for the most part, the great sculptures of the world have been brought under roofs where they are protected from the weather and other injury, and into these galleries we must go to study them. Many of the best sculptures in the world can be viewed by taking a journey through five cities. If we begin at Naples, and from there go up through Italy, stopping at Rome and at Florence, and then go on to Paris, in France, and London, in England,



Frieze; Stairway great Altar, Pergamon.

we may see the greatest part of all the fine sculptures of the world. Some would be left out, for many previous marbles are in Munich, and Berlin, and St. Petersburg, and in the national collections of other countries. We should have to go to Greece to see the Hermes of Praxiteles, and to Venice to see the Verocchio, and to other points to see certain other works, yet in the five cities we have named, all of them in the way of the usual European tour, we may see all the great periods and great men of sculpture well illustrated.

If we take a Mediterranean steamer from New York or from Boston in ten or fifteen days we shall find ourselves in the harbor of Naples. It is worth while to try and imagine what the setting of this city is like, for it was in scenes like this, and bathed in the waters of the same blue sea, that Greek sculpture flourished, and the climate and scenery had much to do with its birth. Even those who have never been there can picture the scene to themselves from Reid's well known lines:

My soul to-day
Is far away
Sailing the blue Vesuvian bay;
My winged boat,
A bird afloat,
Swims round the purple peaks remote.

Far, vague, and dim,
The mountains swim;
While on Vesuvius' misty brim,
With outstretched hands
The gray smoke stands
O'erlooking the volcanic lands.

Here Ischia smiles
O'er liquid miles;
And yonder, bluest of the isles,
Calm Capri waits,
Her sapphire gates
Beguiling to her bright estates.

NAPLES.

When the time comes to visit the National Museum of Naples, we shall make our way in and out through the dirty streets (for Italy would not be Italy without the dirt), as thousands upon thousands have done before us, and soon we shall be in a charmed circle of ancient marbles and bronzes. Naples has the finest collection of ancient bronzes in the world, most of them brought from the neighboring cities of Herculaneum and Pompeii, where for centuries they had lain buried under the lava and ashes of Vesuvius.

There is something to be said against the arrangement of large galleries of sculpture. To see hundreds and even thousands of works in close proximity to each other detracts from the calm enjoyment of any one of them. Occasionally a great work is placed by itself in a suitable setting, but for the most part we are distracted and confused by the vast array. In a large museum we shall get more pleasure and profit from our visit if we seek out the really fine works to the exclusion of the hundreds of less important ones. For that reason only a few of the best are mentioned in this chapter.

Among the bronzes at Naples, those from Herculaneum are of a rich, dark, glossy brown, while the patina (the

incrustation that forms on the surface of bronze) of those from Pompeii is of a light, oxidized green, and is rough in texture. They are all of great merit and show fine chiseling and splendid casting. Of the dark-colored bronzes perhaps the Mercury Resting will best repay careful attention. Of the busts, the head of a bearded Dionysus is one of the finest. Among the small light-green bronzes, two of the most famous are the Satyr with Wine-skin and one usually called Narcissus. This is also called, from the attitude of the figure, Dionysus listening to Distant Music, and is thought to be of the school of Praxiteles.

Narcissus. Antique bronze, Naples Museum.

Passing to the marbles, the most justly famous are the following:

Hera Farnese. This is almost the finest head of a goddess in the world. Phidian.

Orpheus and Eurydice with Hermes. The original of this relief dates back to Phidias. A copy is also in the Louvre.

Bust of Bacchus. This is mounted on a fine altar, and is after the style of Praxiteles.

Doryphorus. This will interest us because of what we have read as to what it is intended to be, although this is not the best of the copies of the original work of Polycletus.

Venus of Capua. Named from the place where it was found.

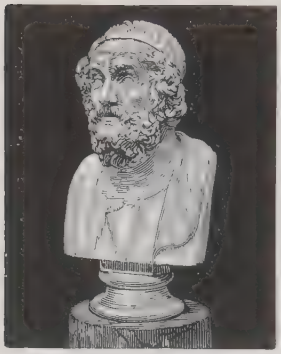
Psyche. This is one of the most reposeful and beautiful things in all sculpture as the picture on page 215 will suggest.

Psyche. Antique Marble, National Museum, Naples.

HOMER. Considered to be the best of all the portrait ideals of the Greek poet.

HERMES (that is, a head or bust supported on a quadrangular base which corresponds, roughly, to the body) of a Greek philosopher. By critics called the best Greek portrait in existence.

FARNESE BULL. A large group with many figures, of the period of the Rhodian decline. It is full of life, but confused, and has been criticized unfavorably as aiming at the pictorial and to tell a story.



Bust of Homer.

All of the above named statues we should study well, if possible reserving a special visit for these alone. We shall also be curious to see the Dying Gaul, the Apollos, the fauns, and the Amazons which abound, all of which have an interest in view of what we know of them, even if they are not the best of their kind. Comparison, too, will help us in perceiving the subtle differences between the great majority of the works and those few that exhale the very breath of life and of genius.

ROME.

From Naples to Rome is a delightful journey by rail, and takes but a few hours. Rome is such a treasure-house of great works, ancient and modern, that a whole year of sight-seeing would scarcely suffice for it all. There are three principal museums in Rome, where most that we need to see of sculpture can be found. These three are The Vatican, the Capitoline Museum, and the Museo delle Terme. The first two are the most important, but we will begin with the last, which occupies a building adjoining the ancient baths of Diocletian, and is near the railway station, from which it takes its name.

MUSEO DELLE TERME.

The sculptures of this collection were dug up mostly in and around the city of Rome, and only a few of them

have been "restored," a process which more often harms than helps. About the court, which we may enter first, a court converted into its present form by Michelangelo himself, we note many antique fragments, several of which seem too previous to be left without more protection from the weather. Passing into the rooms of the museum, the following, selected for special notice and study, are the ones universally thought the most beautiful:

Marble Statue of Kneeling Youth. This work was brought from Nero's villa at Subiaco, and is thought to be a Greek original of great merit. Damaged though it is, it gives the feeling of life and action as few other statues do.

Myron's Discus Thrower. There are nine or ten copies of the work of Myron, of which this is one.

Marble Throne for Aphrodite. Here the goddess is shown emerging from the sea, with a worshiper on either side. It is an admirable work and commands marked admiration.

Hera Ludovisi. This is the most famous of all the heads of Hera (Juno), and most critics think it the gem of the collection. Goethe says that no words can give any idea of its beauty. It is colossal in size, and has been described as "perfect physical form with that harmonious blending of dignity and mildness appropriate for the consort of Zeus"; and again "expressing an energy of character based on moral purity." It is supposed to be a Greco-Roman work of the fourth century B.C.

Ares Resting. After Lysippus, and supposed to show the god of war resting under the spell of Love.

Medusa Ludovisi. This is a relief of surpassing power. Medusa, formerly a beautiful maiden, became a terrible monster, whose ringlets were changed into hissing serpents. Her head has been a favorite subject for artists.

Gaul and His Wife. This is a colossal group. To escape capture, the warrior has slain his wife and is about to take his own life.

CAPITOLINE MUSEUM.

Rome is built upon seven hills, and one of them is called the Capitoline. It is the smallest, but not historically the least important. As we ascend it, we come into the Piazza del Campidoglio (or Square of the Capitol). Hereabouts we see the hand and mind of Michelangelo as an architect. On one side of the small square is the Senate, the front of which, and the steps leading to it, he designed. In fact, the whole square was in his charge. In the center of it rises the noted statue of Marcus Aurelius, in bronze. The palaces on the two sides flanking the Senate are the Capitoline Museum and the Palace of the Conservatoire (or town council). These are usually considered together, as they really constitute one collection. Beginning with the Capitoline, we will mention briefly the gems.

Dying Gaul. This is a copy from the bronze group of Pergamon, but in marble. In the center of the room, and always the center of attraction.

Head of Dionysus.

Resting Satyr. Usually known as the Marble Faun. See pages 77–79.

Busts. The museum is rich in busts, some of them famous. Note Demosthenes and Socrates, and the busts of the emperors.

Capitoline Venus. The product of a Greek chisel, copied from Praxiteles and nearly perfect.

Doves on a Basin. From the Greek. Many reproductions have made it familiar.

Endymion Asleep. A relief. See the story on pages 49–50.

Proceeding now, to the new Capitoline collection in the Palace of the Conservatoire we find a great number of beautiful works all of priceless value, some of which our personal feelings will lead us to choose in preference to the few that have become more famous.

Boy Extracting Thorn.
Capitoline Wolf. The famous bronze wolf of the Capitol.
Tomb of Votive Reliefs.
Corridor of Fauns and Satyrs.

THE VATICAN.

To reach the Vatican, or palace of the pope, we must cross the Tiber, "Father Tiber," and proceed around the front of St. Peter's to the public entrance to the Vatican museums in the rear. The collections of this vast museum (the entire palace contains more than eleven hundred rooms) are very wonderful, and if destroyed, the world could never replace them.

Out of the thousands of works that overwhelm us by their very number, we will mention only about a score; but they are the ones that we must not on any account miss knowing.

Apollo Belvidere. This work is named from the pavilion in which it stands. See description on pages 89–91.

Aphrodite of Cnidus. This is thought by some to be copied from Praxiteles about 359 B.C., but by many it is believed to be from Praxiteles' model, Phryne, the peasant-girl of Bœtia. The lips are parted in a smile.

Eros of Cintocelle. This statue is often called "The Genius of the Vatican." By, or copied from, Praxiteles. Eros was the favorite subject of the master.

Apollo Sarraktones. The work means lizard-killer, but it may not be a good name for the work. It was found on the Palatine Hill in 1777.

Pallas Athene. This is Phidian in type, but too full of detail Nevertheless, it has dignity and repose, and is worthy of study.

Bust of Zeus. This is the famous Zeus of Otricoli, long thought to be a direct copy from the Zeus of Phidias, but latterly much disputed. The finest in existence.

Meleager. A smooth work, perhaps copied from Scopas. Famous and much copied.

Daughter of Niobe. Fragment of the Niobe group. See description on page 82.

Torso of Hercules. By Apollonius, an Athenian of the first century B.C. Michelangelo was very partial to this, and used to go and pass his hand over it after he became old.

Discobolus, or Discus Thrower. See description, pages 25–29.

Ganymede and the Eagle. The story was that Ganymede, on account of his beauty was carried off by the eagle to be cupbearer to the gods. About the fourth century B.C.

Amazon. Note position and see description on pages 29–31.

Sleeping Ariadne.

Bust of Young Augustus.

Laocoön. See description on pages 92–95.

Boy with Goose. A bit of ancient genre work. Genre was the name given to any subject from everyday life. Geese were common enough pets in those days. By Boëhus, Asia Minor.

The Nile. A famous statue, but not likely to please all. There are six copies in existence. That in the Vatican is the best. It represents the rise of the waters of the Nile at different stages, and will repay study and thought.

Demosthenes. This is a full-length portrait-statue and very remarkable. It recalls the power and perseverance of the great orator, speaking on the shore of the ocean with his mouth full of pebbles.

Augustus Cæsar. Another portrait-statue that will repay study. It is one of the best works of Roman times.
Barberini Juno.
Roman Man and Woman — tomb relief.
Apoxymenus — the Scraper. Lysippus.
Doryphorus. After Polyclytes. See remarks on page 31.

other sculptures in rome.

Before leaving Rome we should see the Moses of Michelangelo in San Pietro in Vincoli. It is the grandest work of the master, and will be best understood in connection with what is said of his work in another place (page 156), as will also his Pietà, in St. Peter's (altar near the door).

We shall, of course, also go to the church of St. John Lateran, and there, in the museum, are a number of well-known statues. One is the famous Dancing Satyr, or Marsyas, trying to pick up the flutes thrown away by Athene, and suddenly recoiling at the sight of the goddess. The statue of Sophocles is one of the finest of ancient portrait-statues. The collection of ancient Christian sarcophagi are mostly of the fourth and fifth centuries, and present historical and symbolical scenes from the Old and New Testaments. See remarks page 105.

Throughout Rome we shall find wonderful statuary, both ancient and modern. In the forum are pieces that will repay examination, and many of the buildings are decorated with fine groups. The history of sculptures, in fact, should be read, if possible, in connection with the history of architecture, for the two arts grew up together and developed as one.

Just outside the Porto del Populo we come to the grounds of the Villa Borghese, and passing through the wonderful park, we come to another of the many scattered places in Rome where marvelous treasures are stored. Among the famous antiquities here is the "Apollo and Daphne" of Bernini. See remarks on pages 168 and 169.

FLORENCE.

Florence is but another few hours of pleasant railroading from Rome. It has not the grandeur of the eternal Rome, nor the modernness, but has preserved a certain medieval quaintness and character that gives it a charm of its own. Here we shall see many of the sculptures already described in these pages, some of them scattered in parts of the town at a distance from the two great depositories. Thus, Benvenuto's Perseus is in the Loggia de Lanzi, in the square facing the Palazzo Vecchio; Michelangelo's David is in the Academy, some distance from the heart of the town; the bronze doors are at the baptistry, the carving of Giotto in his tower, and the singing galleries of Della Robbia and Donatello, in the museum of the Cathedral, just back of it. All these are near together, under the shadow of the great cathedral itself. But the lovely bambinos of the orphan-asylum are in another direction.

Most of the antiquities, are in the Uffizi gallery and the Bargello Palace. The Uffizi is the largest and most accessible, and we shall probably spend much of our time there as it is one of the finest and largest collections in the world. Its chief treasures in sculpture are:

Niobe. See description on pages 82–84.

Venus de Medici. Very famous. Found near Rome and taken to Florence in 1677. Though extravagantly praised, it lacks purpose. Restored by Ferrata. It is in the famous room called the Tribune, where the finest of the collection are supposed to be assembled.

The Pedagogue. Very expressive. Greek families usually had a pedagogue to attend their young sons.

The Grinder. This was found in Rome in the sixteenth century, and was possibly restored by Donatello. It is also in the Tribune, as is a group of wrestlers, and a famous satyr, thought to have been restored by Michelangelo.

Shepherd-dog.

THE BARGELLO.

This famous old palace was built in the thirteenth century for the chief magistrate of Florence. Later it became a prison, and now it is the property of the state and is given over to the exhibition of a fine collection. The entrance-court and stairway are famous for their proportions and beauty. The most noted antiquities are:

Bacchus. By Michelangelo.

David. Made by Donatello when he was about twenty one.

St. George. Also by Donatello, from Or San Michele. See pages 122–130.

Mercury. By Giovanni da Bologna (or John of Bologna). Familiar to all from the many plaster casts that are everywhere for sale. Described on pages 165–167.

Reliefs. By Michelangelo.

Della Robbia. Well represented in the Della Robbia room.

THE MEDICI CHAPEL.

We seek out the chapels adjoining the church of San Lorenzo in order to see the famous works of Michel-

angelo, which were placed as monuments to the Medici.

Lorenzo de Medici. The man lost in thought with statues of Evening and Dawn. The sculpture and architecture have been planned together and blended but have not escaped criticism.

Guiliano de Medici. Represented in the proud attitude of a general, the sarcophagus adorned with statues of Day and Night. On the base of the monument is an inscription saying that the statue will speak if awakened.

PARIS.

Many things in Paris will deserve and claim our attention besides sculptures. All the more reason why, if possible, we should fix in our minds the names and characteristics of the few that are most worth while.

THE LOUVRE.

The Louvre is the great museum of Paris, if not of the world, and its chief glories in sculpture are doubtless the Venus de Milo (described on page 86) and the Nike, or Victory, of Samothrace (described on page 87). Many others are of great value and note, and a list of the most important follows:

Apollo Sauroktonos. Copy from Praxiteles.

Venus Genetrix.

Warrior Borghese. Found in a palace near Rome. Hellenistic age.

Fettered Slave and

Dying Slave. Two pieces by Michelangelo. Comparable to the best Greek works.

Torso of Satyr. Copy of Praxiteles.

Artemis of Versailles. Time of Praxiteles.

Le Scribe. Egyptian. One of the best.
Julius Cæsar. Attributed to Donatello.
Joan of Arc. François Rude.
Cupid and Psyche. Canova.
Centaur and Lapith. By Barye. See page 189.

LUXEMBOURG GALLERY.

The Louvre contains no works by living artists, while the Luxembourg Gallery, on the other side of the Seine, has many. Among the sculptures there, notice the Florentine Singer, by Paul Dubois; Rodin's St. John the Baptist, and Genius Guarding the Secret of the Tomb, by Saint-Marceaux.

OTHER SCULPTURES IN PARIS.

Paris is full of statues. Many are fine and well-placed. In the parks and gardens and adorning the fine buildings are many things worth study. When driving to the Bois you will pass under the Arch de Triomphe, which bears the immense relief by Rude. See page 187. Perhaps you will go to the cemetery of Père-Lachaise, where Bartholome's Monument des Morts should be studied.

LONDON.

In only eight hours after leaving Paris we may be in London, and if sculpture is our quest, we shall soon be in the British Museum, which shelters some of the finest Greek work, including the famous marbles from the Parthenon described on pages 62 to 72.

The museum is very rich in Egyptian and Assyrian

sculptures, and we should note particularly the Assyrian Lioness, mentioned on page 20, and the reliefs of the hunting kings. We shall also be well repaid if we find the collection of scarabs. These are all of small size, such as often are set in a scarf-pin, and they are of various materials. They are carved to represent the beetle, which was worshiped by the Egyptians as symbolizing the resurrection. Many of them are of great antiquity and highly valued by collectors.

Demeter of Cnidus.

Of the marbles, the Parthenon, or Elgin, marbles (see pages 62–72) are the most important, and the following additional ones may be specially mentioned:

Demeter of Cnidus. This is one of the famous marbles of the world.

Thanatos, Alcestis, and Hermes. From the Temple of Diana at Ephesus.

Caryatid. From the Erectherum at Athens.

The Tate Gallery for Modern Sculpture and the Victoria and Albert Museum for Ancient are two of the world's great treasure houses.

MODERNIST SCULPTURE

In the brief review which this book has thus far given, we have glanced at the chief names famous in the art of sculpture. In America the prominent sculptors of the past insisted upon a careful study of the Greek forms and ideals. To a great extent the Greek ideal was their ideal. They looked around in their own land for inspirations and they found such inspirations in the Indian, the cowboy, the woodsman, the pioneer, the athlete or the laborer. There was also portraiture to occupy them and when we look in our parks and city squares we see that some of their efforts were not very successful.

Yet the best men found ways to symbolize our national life, and much of their work was worthy. Even our soldier's monuments and other commemorative groups began to improve. The individual self-expressive or emotional work became more and more interesting and adequate. As our architects gave us more beautiful buildings, sculptors were found to embellish them with historical or allegorical groups. This relation of sculpture to architecture is important. In the earlier times the architect was often a sculptor also and it was a very special function of sculpture to adorn fine buildings. Modern skyscraper buildings do not lend themselves to such ornamentation. There is no natural place for pedestals and the sculptural work usually employed is reliefs,

sometimes very flat or made to look as though they were impressions left in the wet concrete. The relief shown on page 14 gives a good idea of how such work appears on a building.

It was inevitable that a broader and freer note would sooner or later find its way into American sculpture. In all the arts old forms are ever passing and giving place to new, based upon the same true and enduring principles of art but taking new modes of expression. So in sculpture a noticeable change from the traditional forms has come about in recent years in the same way as it has in the other arts. These changes come about because the arts are, in a sense, expressions of the times in which they are created. The artist expresses himself but he is also the product of his time and whatever is going on all around him is sure to be reflected in his work.

Now the changes taking place in our time are greater than ever before since art began and they furnish the artist tremendous realities upon which to react. The war changed many things, leaving those who had been through it upset and disillusioned. As their art translated their minds and souls into solid form the effect of the war was seen in them. And in the same way modern science and new inventions have brought many new things into the daily life of twentieth century man. In recent years the machine has altered the whole face of society. The presence of the radio, the perfection of flying, the extension of suffrage and many other things have modified manners, art and nearly everything. We live in a new world.

What are the special changes that have taken place in

the world of sculpture and with what attitude are we to approach them? These are questions which naturally come to the lips of the young pupil who first sees an exhibit of modernist sculpture. Some of the new work is so different from the old that they find it hard to understand. They may even be shocked by it and turn away without trying to find its meaning. But the best way is to keep an open mind and try to interpret the message which the artist has tried to give. Just because a new work looks strange at first is not a fair reason for refusing to see any good in it. Let us examine it and try to get the meaning that the artist tried to put into it. The more abstract it is the harder this will be for us to do. But if we put ourselves into a receptive attitude of mind we may get its meaning.

One of the principles of modernist sculpture is simplification. That is elimination of details. By this means the sculptor gains in breadth and unity of effect. Some use a very rough surface and there are various ways of asserting individuality in work, not copying the methods of others but trying to evolve some new and significant form.

Another characteristic of much of the modern work is exaggeration, and in some cases distortion. This comes in for some severe criticism, but in reality it is not a new thing. Many of Michaelangelo's works show both exaggeration and distortion. Try for yourself to assume the pose of the figures on the Medici tombs. Or look at the elongated figures on the Cathedrals built during the middle ages. Our modernists both in painting and in sculpture often go back hundreds of years for guidance

and inspiration. One of Rodin's most popular pieces is his "Thinker." The pose of this statue is one that you could not assume and hold. For that reason it has been called untrue to life and to nature. But the truth is that some exaggeration is necessary in order to give expression and life to a statue. If an exact copy of any model were made it would appear to be lifeless. It would lack all power to awake any emotion in the beholder. It would, in fact, be false rather than true.

Some modernists go so far as to say that a statue need not resemble anything in nature, but may be a pure abstraction.

The idea that a work of sculpture need not resemble anything in the objective world is indeed a far cry from trying to make an exact reproduction of some object in nature. Between these two extremes lies a middle road which most American sculptors have followed.

It is well to remember that none of the characteristics of the new sculpture has in any way modified the principles upon which the great sculpture of the past is based. A great work always remains a great work. The changes that we notice are chiefly in the direction of new points of view and a difference of emphasis. We find the roots of modernism in the great work of the past. Modern men still worship the work of the Greeks and consciously go to it for inspiration.

Up to the end of the world war Rodin was looked upon as the great rebel and path-finder. He exaggerated and distorted but we do not find abstractions in his output. He taught that sculpture was design in three dimensions and gave us patterns in light and shade as well as

marvellous form. He was one of the pioneers in trying to free art from being merely imitative, but he did not at first depart very far from the traditional sculpture of his time. One of the first statues to bring him fame was his "Age of Bronze" which his enemies said was made from exact casts of his model. The work was refused by the Salon although it was proved afterwards that there was no truth in the allegations of his enemies. The incident shows how much his methods must have changed before he produced his Balzac. The Balzac has been a storm center of abuse and argument although many maintain that it is his masterpiece.

After the world war there was a revolt even against Rodin, at first mostly by men who had been his pupils, but who now wanted to go further than he had done in freeing their art from restrictions. They thought to make it almost wholly a matter of pure form. Among these were Aristide Maillol, Antoine Bourdelle and Charles Despiau. In Germany there was George Kolbe, in Spain Mateo Hernandez and in the Balkans Ivan Mestrovic. None of these men had exactly the same credo as the others but their work had a stamp that was recognizable at once as Modernistic. Besides these we should mention Epstein, Lehmbruck, Brancusi, Barlach and Modigliani. All became famous.

Many of the Modernists go to great extremes and many "isms" have come in their train. Cubism, which had such a vogue in painting was also used by the sculptors. The Sphinx was cubistic and so was much other Egyptian work. Cubism seems more suited to the solid stone mass of the sculptor than to the brush and canvas of

the painter. It imparts a certain feeling of ruggedness and vigor.

Alexander Archipenko, one of the best known of the new school of sculptors since Rodin, has said regarding the extremes of abstract form: "The purely abstract is a delight to the artist and to the few who can appreciate what the artist is striving for. But it is a barrier between the artist and the world at large—a needless barrier. Anything that can be expressed abstractly is also capable of expression in the concrete." Archipenko was born in Kiev, Ukraine, in 1887. He went to Paris in 1908 and founded a school there and later in Berlin and New York. Although he passed through stages of Cubism his work now is characterised by long undulating curves.

Some of the Modernists are mere imitators. They have nothing to say. And as always happens when a new movement comes along there are out-and-out fakers. They are willing to fool the public, they want to be in fashion and so without understanding the meaning of the new work, they produce something which looks like it. But spurious or meaningless work does not live and we may trust time to be the judge.

There are also many fine sculptors to be found outside of the modernist movement—men who are working out their own problems in their own way, taking what they honestly believe in from all schools.

As a period, the present is one of transition from the work of the past into another period whose standards and characteristics are not yet fully fixed. When the extremes of the present style are abandoned, we shall

probably keep enough of their influence to modify the work of the future for the better.

Most of us do not expect to be, nor hope to be, great painters, sculptors, musicians or architects. What we may well aim at is to learn to become true lovers and appreciators of the arts. Americans are fast becoming art lovers. Galleries are springing up all over the land and an analysis recently completed by American art dealers associations reveals that over two hundred and fifty millions of dollars were spent on art objects by Americans during the year 1929, approximately two-thirds of this sum being for native products. Ambassador Jusserand says that the reason why French art is so vital and alive is because it is alive in the whole nation, and that the most important thing is to have the nation with you. "The world must have its art," says Edward Arlington Robinson, "or the world will be no fit place for man to live in," and Robert W. De Forest puts it that we must gain from art the happiness of life that an appreciation of art will bring.

One of the best ways to accomplish this is to visit again and again all the exhibitions of good art that we possibly can. If we do this we may learn to say with Browning:

> "I have not chanted verse like Homer's no—
> Nor swept string like Terpander, no nor carved
> And painted men like Phidias and his friend:
> I am not great as they are, point by point:
> But I have entered into sympathy
> With these four, running these into one soul,
> Who, separate, ignored each other's arts
> Say, it is nothing that I know them all?"

MODERNIST SCULPTORS

Alexander Archipenko

Constantin Brancusi. Some of his abstractions were held up at the N. Y. Custom House, among them his "Bird in Flight." He also did the "Princess Bonaparte."

Maillol. Started as a painter. As a sculptor his early work may be compared to Rodin's. He is best known by his heavy nudes.

Bourdelle. Born in 1861, the same year as Maillol, is described as an architectural sculptor. The alliance between architecture and sculpture was formerly more intimate than now.

Mestrovic, a Serbian, patriotic or religious themes.

Epstein, though born in America, is claimed as English. His works, like the monument for Oscar Wilde, and some of his more recent ones, too, always arouse controversy, even if he is not deliberately sensational.

Lehmbruck, Barlach and Kolbe are Modernists without any mistake. Dancers are favorites with Kolbe. Barlach's figures are squat and humorous. Lehmbruck gives us more elongated females.

AMERICAN MODERNIST SCULPTORS

Alfeo Faggi. Although born in Italy he first attained fame in America and is claimed by Chicago. His stations of the cross in the church of Thomas the Apostle are his best known work.

Gaston Lachaise should be mentioned and Mrs. T. M. Anderson.

PRONOUNCING VOCABULARY OF MANY PROPER NAMES USED IN MYTHOLOGY

Actæon (ak-tē'-on). A hunter, son of Aristæus, who having seen Diana bathing, was changed by her into a stag, and torn to pieces by his own dogs. Other accounts of his death are given.

Achilles (a-kil'-ēz). A Greek legendary warrior, son of Peleus and Thetis. He is the central hero of Homer's Iliad. An ideal of Greek character.

Æneas (ē-nē'as). Trojan prince, son of Anchises and Aphrodite. The tradition represents him as landing in Italy and becoming the ancestral hero of the Romans. The Æneid of Virgil in twelve books recounts the adventures of Æneas after the fall of Troy.

Ægis (ē'-jis). Originally the storm-cloud enveloping the thunderbolt, the especial weapon of Zeus.

Ajax (ā'-jaks). One of the leading Greek heroes in the Trojan War, famous for his exploits, size, strength, and beauty.

Alcestis (al-ses'-tis). The subject of a play by Euripides. When her husband was stricken with a mortal sickness, she sacrificed her life for him, in accordance with the promise of Apollo, that by this means he should be saved. See Index.

Amazons (am'-a-zonz). A race of women supposed to have dwelt on the coast of the Black Sea and in the Caucasus Mountains where they formed a state from which men were excluded. They devoted themselves to war and hunting and were frequently in conflict with the Greeks. See Index.

Aphrodite (af-ro-dī'-te). Usually identified with Venus. See Index.

Apollo (a-pól-ō). One of the great Olympian gods. See Index.

Ares (ā'-rēz). See Mars.

Argonauts (ăr'-gō-nâtz). The heroes who sailed to Colchis in the ship *Argo*, to carry off the Golden Fleece. Jason was the leader.

Ariadne (ar-i-ad'-ne). The daughter of Minos, King of Crete. She gave Theseus the clue by means of which he found his way out of the labyrinth.

Artemis (ăr'-tē-mis). The same as Diana. See Index.

Athene (a-thē'nē). The goddess of Wisdom. See Index.

Atlas. A Titan, brother of Prometheus. For his part in the battle of the Titans, he was condemned by Zeus to stand at the western extremity of the earth, upholding the heavens with his shoulders.

Aurora (â-rō-rä). In Roman mythology the goddess of the dawn. Called Eos by the Greeks.

Avernus. A small lake, nine miles west of Naples, Italy, believed to be the entrance to the infernal regions.

Bacchus (bak'-us). The god of wine, son of Zeus and Semele. Another name of Dionysus. He personifies both the good and bad qualities of wine. His usual attributes are the vine, the ivy, the wine-cup, and the panther.

Bellerophon (be-ler'ō-fon). The rider of the famous horse Pegasus, and the slayer of the monster, Chimera, and conqueror of the Amazons. When at last he attempted to mount to Heaven on Pegasus, Zeus maddened the horse with a gadfly and Bellerophon fell and perished.

Cadmus (kad'mus). The reputed founder of Thebes and the introducer of the letters of the Greek alphabet.

Calypso (ka-lip'-sō). A nymph living in the island of Ogygia who detained Ulysses for seven years. She promised him perpetual youth if he would remain.

Castor (kas'-tor). In Roman mythology, the twin brother of Pollux. Son of Zeus and Leda, and noted for his skill in the management of horses. Castor and Pollux (the Dioscuri) were heroes of many adventures and were worshiped as divinities. They were placed in the heavens as a constellation.

Centaurs. Monsters represented as men from the head to the loins, while the remainder of the body was that of a horse. They were the only monsters having any good qualities and were admitted to the companionship of men.

Cerberus (sèr'-ber-us). The watch-dog at the entrance of the infernal regions. Represented with three heads, a serpent's tail, and a mane of serpents' heads.

Ceres (sē'-rēz). Roman goddess of harvest and grain. Same as the Greek Demeter.

Chiron (kī'-ron). A centaur, son of Kronos, the pupil of Apollo and Artemis, and the instructor of Achilles. He was renowned for his wisdom and skill in hunting medicine, music and phophecy.

Crete (krēt). An island in the Mediterranean southeast of Greece, 160 miles long and 35 miles wide.

Cupid (kū'-pid). The god of love; the same as the Greek Eros and son of Hermes and Aphrodite (Mercury and Venus). See Index.

Cyclops (sī'-klops). A race of one-eyed giants, represented in the Homeric legends as shepherds.

Dædalus (dē'-da-lus). An Athenian, regarded as the personification of all handicrafts and of art and as such worshiped by artists of old. Being driven to Crete he, with his son Icarus, constructed the famous labyrinth.

Daphne (daf'-nē). A nymph in Greek mythology. See Index.

Diana (dī-an'ä). Identified with the Greek goddess Artemis. See Index.

Dionysus (dī-ō-nī-sus). The Greek god of wine, corresponding with the Roman god, Bacchus. See Index.

Discobolus (dis-kob'-ō-lus). Disc-thrower. See Index.

Dryades (drī'-adz). Dryades or Hamadryades were one of the classes of Nymphs but unlike the other classes, they were not immortal. They lived in trees and were supposed to perish with the trees that had been their abode, and with which they had come into existence. It was therefore a wicked act to destroy a tree and in some cases was severely punished.

Echo (ek'-o). A nymph, who by her retorts, prevented Hera from surprising her husband Zeus. Hera punished her by condemning her never to speak first, and never to be silent when any one else spoke.

Electra. A Greek maiden of legend, the events of whose life were dramatized by the great Greek and Latin poets.

Elis (ē'-lis). A country of ancient Greece.

Elysium (ē-liz-ium). The abode of the souls of the good and of heroes exempt from death.

Endymion (en-dim'-i-ôn). A beautiful youth who while asleep was kissed by the moon. See Index.

Eros (ē'-ros). The Greek god of love. Much the same as Cupid. See Index.

Europa (ū-ro'-pa). A daughter of Phœnix and sister of Cadmus. Europa was borne over the sea by Zeus, who assumed the form of a white bull.

Eurydice (ū-rid'-i-sē). The wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre was allowed to bring her back to life on condition that she should walk behind him, and that he should not look back until both had arrived in the upper world. Orpheus, in his anxiety, looked back, only to see her caught again into the infernal regions.

Fates. The three fates called by Homer the spinners of the thread of life. They are spoken of as daughters of the Night. They were Clotho (the spinner), Lachesis (disposer of lots) and Atropos (the inevitable). The first spins the thread of life, the second fixes its length and the third severs it.

Faun. One of the demi-gods or deities protecting agriculture and shepherds. See Index.

Fury. One of the avenging deities (Greek, Eumendides) represented as fearful maidens and regarded as goddesses of fate. Owing to their power of avenging wrong, they were feared by gods and men.

Galatea. A statue brought to life by Venus in answer to the prayer of Pygmalion.

Ganymede (gan'-i-mēd). The cup-bearer of Zeus. He was a Trojan youth carried to Olympus by Zeus in the form of an eagle.

Golden Fleece. The fleece of the winged ram, the recovery of which was the object of the expedition of the Argonauts.

Gorgons. The three gorgons were Medusa, and two others. They were girded with serpents. See Medusa.

Graces. Three daughters of Zeus and Hera who were the personifications of grace and beauty.

Hades. The subterranean world in which dwelt the spirits of all the dead. The righteous in happiness in the Elysian fields, and the wicked in various forms of torment.

Hector. Son of Priam and Hecuba and chief hero of the Iliad on the side of the Trojans. He was slain by Achilles, who, in his chariot, dragged Hector's remains thrice round the walls of Troy.

Helen. The wife of Menelaus, and daughter of Zeus and Leda or Zeus and Nemesis, celebrated for her beauty. Her abduction by Paris was the cause of the Trojan War.

Hephæstus (he-fes'-tus). Greek god corresponding to the Roman Vulcan. See Index.

Hera. The greatest feminine divinity of Olympus. Queen of Heaven and inferior in power to Zeus alone. See Index.

Hercules (hër'-kū-lēz). A mighty hero, and worshiped as a god of physical strength and courage. Hera would not consent to his being made immortal except he accomplish certain great deeds. These were called the "Twelve labors of Hercules." These were: 1, strangling the Nemean lion. 2, Killing the hydra. 3, Capture of the stag. 4, Capture of the boar. 5, Cleaning the Augean stables. 6, Slaughter of the birds. 7, Capture of the Cretan bull. 8, Capture of the man-eating mares. 9, Securing the girdle of the Queen of the Amazons. 10, Fetching the red oxen. 11, Procuring the golden apples of the Hesperides; and, 12, bringing to the upper world the dog, Cerberus, guardian of Hades. Usually represented naked, with broad shoulders sometimes draped with the lion skin and armed with a club.

Hermes (her'-mēz). The herald and messenger of the Gods. See Index.

Hero. A priestess of Aphrodite at Sestos, beloved by Leander, who swam the Hellespont to meet her.

Hesperides (hes-per'-i-dēz). The name given to the maidens who guarded the golden apples which Earth gave as a marriage gift to Hera.

Hestia (hes' ti-ä). The Greek goddess of the hearth, identified with the Roman Vesta.

Homer. The Greek poet to whom is assigned the authorship of the Iliad and the Odyssey. Seven cities contended for the honor of being his birthplace. See Index.

Hyacinthus (hī-a-sin'-thus). A beautiful youth who was killed through the jealousy of Apollo. See Index.

Hylas (hī′-las). A boy who was the favorite of Hercules. He was carried off by the Naiads who fell in love with him while he was drawing water from a fountain.

Hyperboreans (hī-per-bō′-rē-anz). The people who lived beyond the north wind: a land of fruits and sunshine. See Index.

Icarus (ik′-a-rus). The son of Dædalus, drowned in the Icarian Sea, which was named for him, in his flight from Crete. He soared so near to the sun that his wings of wax, made by Dædalus, were melted.

Ida. A mountain range in Asia Minor, famous in Greek legend as a seat of the worship of Cybele.

Io (ī′-ō). The beautiful daughter of the King of Argos who was changed by Hera in a fit of jealousy into a white heifer and placed under the charge of Argus with his hundred eyes. The legend is the same as that of Europa.

Iris (ī′-rīs). In Greek mythology a female divinity, messenger of the gods, and often regarded as the personification of the rainbow.

Janus (jā′nus). Regarded by the Romans as the doorkeeper of heaven and the special patron of the beginning and ending of all undertakings. Represented as holding a scepter in the right hand and a key in the left.

Jason. The leader of the Argonauts in their expedition to Colchis, to recover the golden fleece. He secured the aid of Medea, daughter of the King of Colchis. She protected him from the armed men who sprang from the dragon's teeth and helped him to perform many wonders before he fled with her and the golden fleece.

Jove (jōv). See Jupiter and Zeus.

Juno (jō′nō). The Roman parallel of the Greek Hera. See Index.

Jupiter. The Roman parallel of the Greek Zeus. See Index.

Laocoön (lāok′-ō-on). A priest of Apollo at Troy, who, because he had offended the god, was strangled with two of his sons, by two serpents. This is commemorated by a famous group of sculpture. See Index.

Lares (lā′-rez). In Roman antiquity, a class of deities who were looked upon as protectors of the State and home. But if not respected they were powerful for evil.

Latona (lā-to′-na). The Roman name of the mother of Apollo and of Diana.

Leda (lē′dä). The mother of famous characters, Helen, Clytemnestra, Castor and Pollux.

Lethe (lē′-thē). (a) The personification of oblivion, a daughter of Eris. (b) The river of oblivion, one of the streams of Hades, the waters of which caused those who drank of them to forget their former existence.

Marathon. A plain 18 miles N. E. of Athens, celebrated for its great battle between the Greeks and Persians.

Mars (märz). The Roman deity, the same as the Greek Ares, principally worshiped as the God of War. See Index.

Medea (mēdē'a). The wife of Jason.

Medusa (me-dō'-sä). One of the Gorgons, originally a beautiful maiden whose hair was transformed into serpents by Athene. Her head was so fearful to look upon that whoever saw it was changed into stone. See Index.

Meleager (mel-e-ā'-jėr). A celebrated Greek hero who slew the Calydonian lion.

Mercury. The Roman divinity corresponding to Hermes of the Greeks. See Index.

Minerva (mi-ner'vä). Goddess of wisdom, corresponding to the Greek Vallas Athene. See Index.

Minos (mī'nos). A King of Crete, and lawgiver of that island and after his death a judge in the lower world.

Minotaur (min'-ō-tär). A monster of the lower world.

Morpheus (môr'-fūs). In the later Roman poets, the god of sleep and dreams.

Muses (mū'zez). Daughters of Zeus who were goddesses of memory and later supposed to preside over the different forms of poetry. There were nine of them, usually associated with Apollo, who was their guardian and leader.

Naiades (nā'-yads). One of the classes of Nymphs. They presided over brooks and fountains. Represented as beautiful young girls, their heads crowned with flowers.

Narcissus (när-sis-us). A beautiful youth who, for his insensibility to love, was made to fall in love with his own image reflected in the water. Unable to grasp this shadow he pined away and was changed into the flower which now bears his name. The nymph Echo, who vainly loved him, died from grief.

Neptune (nép-tūn). In Roman mythology, the god of the Sea, the same as the Greek god Poseidon. In art Neptune is usually represented as a bearded man of stately presence with the trident as his chief attribute, and the horse and dolphin as symbols.

Nereids (nē'-rē-idz). In Greek mythology, sea-nymphs, generally spoken of as fifty in number. They were beautiful maidens, helpful to voyagers, and constituted the main body of the female followers of Neptune, as the Tritons did the male followers. They were imagined as dancing, singing and playing instruments. Monuments of ancient art represented them as nude or lightly draped, with undulating lines like those of the ocean, often riding the backs of sea-monsters.

Nestor (nes'-tor). In Greek legend, a king of Pylus, famous as the oldest councilor of the Greeks before Troy.

Nike (nī'-kē). In Greek mythology the goddess of Victory, corresponding to the Roman goddess Victoria. See Index.

Niobe (nī'-ō-bē). In Greek mythology the daughter of Tantalus and wife of Amphion, King of Thebes. See Index.

Nymphs (nimfs). In mythology there were several classes of nymphs, as the wood-nymphs who were the companions of Pan, the Oreads who were the nymphs of mountains and grottoes, and the Naiades and Nereids given above. All except the wood-nymphs were immortal and were represented as beautiful maidens.

Odyssey (od'-i-si). An epic poem attributed to Homer in which are celebrated the adventures of Odysseus (Ulysses) during ten years of wandering, spent in continued endeavors to return to Ithaca, his native island.

Œdipus (ed'-i-pus). A legendary king of Thebes who slew the sphinx.

Olympus (ō-lim'-pus). In ancient geography a very high mountain regarded as the especial home of the gods and hence often used as a synonym for heaven. See Index.

Orpheus (ôr'-fūs). The son of Apollo and husband of Eurydice. He had the power of charming all objects in nature with his lyre. See under Eurydice for the story of his descent into Hades.

Ovid (ov'-id). One of the greatest Roman poets who lived in the early part of the Christian Era and was best known for his poems on mythological subjects.

Pallas (pál-as). The same as Athene and Minerva. See Index.

Pan. The god of pastures, flocks and fields and especially of forests. He was represented with the head and shoulders of an elderly man with the hind quarters of a goat. He also had the horns and ears of a goat. He was the inventor of the shepherd's flute, hence called the pipe of Pan. Sudden fright and terror are attributed to his influence.

Paris (par' is). A legendary son of King Priam, celebrated for his accomplishments and beauty of person.

Parnassus (pär-nas'-us). A mountain range in Greece about eighty miles north of Athens, celebrated as the resort of Apollo and the Muses and nymphs, and hence as the home of music and poetry.

Pegasus (peg'-a-sus). The winged horse of the muses sprung from the blood of Medusa when slain by Perseus.

Penates (pē-nā'tēz). The household gods of Roman mythology who were worshiped in every dwelling.

Penelope (pe-nel'-ō-pē). The wife of Odysseus and famous as a model of the domestic virtues.

Persephone (see Proserpine).

Perseus (pėr'sūs). The Greek hero who slew the Gorgon Medusa. See Index.

Phaethon (fā-e-thon). A surname given to the Son-god Helios.

Pluto (plö'-to). In Roman mythology, the lord of the infernal

regions, son of Saturn and brother of Jupiter and Neptune. Represented as an elderly man of dignified but severe aspect.

Pomona (pō-mō'-nä). The Roman goddess of fruit-trees.

Poseidon (pō-sī'-don). The Greek equivalent of Neptune. See Index.

Prometheus (prō-mē'thūs). A celebrated Greek mythological hero. For deceit, Zeus denied him the use of fire; but Prometheus stole fire from heaven and brought it to earth. For this he was chained by Zeus on a mountain where daily his liver, which grew again at night, was consumed by an eagle. He was freed by Hercules.

Proserpine (pros'-er-pin). In Roman mythology one of the greater goddesses, wife of Pluto and queen of Hades or infernal regions. She passed six months of the year on Olympus, during which time she was amiable and propitious, but during the six months she spent in Hades she was stern and terrible. Hence she was a personification of the seasons, which are pleasing and fruitful one half of the year but bitter and stern in winter.

Proteus (prō'tūs). A sea-god in Greek mythology who had the power of assuming different shapes.

Psyche (sī'-kē). The personified soul in Greek myth, usually in the form of a fair young girl with the wings of a butterfly. See Index.

Pygmalion (pig-mā'li-on). A Sculptor and King of Cyprus. He fell in love with an ivory statue which he had made, and answering his prayer to Aphrodite, it came to life.

Python (pī'-thon). A sooth-saying spirit or demon. Ancient writers speak of it as a serpent that delivered oracles at Delphi before the coming of Apollo, who slew it.

Remus (rē'-mus). In Roman legend Remus was the brother of Romulus, by whom he was slain. See Romulus.

Rhadamanthus (rad-a-man'-thus). A son of Zeus and Europa, who was an associate judge in the lower world.

Rhea (rē'-ä). In Roman legend a vestal virgin. By Mars she became the mother of Romulus and Remus.

Romulus (rom'-ū-lus). According to Roman legend Romulus was the founder of Rome and its first king (753–716 B.C.). With his brother Remus he was supposed to have been suckled by a she-wolf. After his death he was placed among the gods and worshiped as a divinity under the name of Quirinus.

Saturn (sat'-ėrn). A Roman deity supposed to have instructed the people in agriculture and thus to have brought them from barbarism to civilization and order.

Satyrs. These were deities of the woods and fields conceived to be covered with bristly hair, their heads decorated with horns and their feet like those of goats.

Sibyls (sib'-ilz). Certain women reputed to possess special powers

of prophecy and of intercession with the gods in behalf of those who besought them.

Silenus (sī-lē'-nus). In Greek mythology, a divinity, the foster-father of Bacchus, and leader of the satyrs. He was represented as a robust, bearded old man, hairy and with pointed ears, and frequently in a state of intoxication and often riding an ass.

Styx. In Greek mythology a mighty river which flows in the lower world.

Terpsichore (tėrp-sik'ō-rē). One of the Muses, the patroness of the choral dance.

Tiber (tī'-ber). The second largest river in Italy, the subject of a colossal recumbent statue now in the Louvre, Paris.

Titans (tī'tanz). In Greek mythology a race of deities. Some accounts give six male and six female Titans. In their wars they were said to have piled mountains upon mountains. They are given as types of enormous strength and gigantic size.

Triton (trī'-ton). In Greek mythology, a son of Neptune, who dwelt with his father in a palace at the bottom of the sea. In later mythology the Tritons were a race of pleasure loving subordinate sea-deities with the tails of sea-monsters and often shown with a shell-trumpet which they blow to quiet the waters.

Ulysses (ū-lis'-ēz). See Odysseus.

Venus (vē'nus). In Roman mythology the goddess of love. See Index.

Vesta (ves'tā). One of the chief divinities of the ancient Romans, equivalent to the Greek Hestia. The virgin goddess of the hearth and worshiped at every meal.

Vulcan (vul'-kan). The Roman god of fire and the working of metals.

Zephyrus (zef'-i-rus). A personification of the west wind. Poetically regarded as the mildest and gentlest of all the sylvan deities.

Zeus (zūs). The supreme deity in Greek mythology. See Index.

GLOSSARY OF TERMS USED

Acropolis. A general name for the citadel of a Greek city, but especially for that at Athens.

Alto-Relievo, or high relief. Relief in which the figures are so much raised as to be rounded up from the surface. Where they are cut under so much as to be almost separate, it is called detached relief.

Allegory. A figure which has a meaning beyond the object sculptured. The figures of Day and Night by Michelangelo are allegorical figures. The figure carrying scales, often seen on our court-houses, called Justice, is an allegorical figure. "Pilgrim's Progress" is an allegory in writing.

Antique. A relic or object of ancient art, as a bust or coin.

Arabesque. A decorative design of an intricate interlaced character. It may be painted or inlaid or carved in low relief. Fruits, flowers, or more geometrical figures were used. The Arabs did not use figures of men or animals. Roman ornamentation shows much the same thing with men and animal figures.

Attitude. The posture, action or disposition of a figure or a statue.

Balance. Harmonious arrangement or adjustment; just proportion, especially in the arts of design.

Basso-Relievo (or bas-relief). Sculpture in which the figures project less than half of their true proportions. Also called low relief.

Belvedere. A small open structure, commanding a fine view.

Breadth. Effect produced by grouping in masses, thus making for simplicity. To secure breadth a principal part must be made predominant, and other parts kept in subordination. Thus detail is opposed to breadth. Where lights and shadows in sculpture are grouped in masses, and unnecessary details avoided, an impression of largeness and simple grandeur results.

Cameo. Gems cut in relief, or raised, while intaglio refers to a figure sunk. It is in effect a small sculpture on precious stones where the design is raised. Sometimes, as in shells, the effect is heightened by the judicious use of the various layers in the substance worked upon.

Caryatides. Female figures used as supports instead of columns.

Cast. That which is formed by founding; anything shaped in or as if in a mold while in a fluid or plastic state.

Chiar-Oscuro. The arrangement of light and dark parts in a work

of art. The art of distributing lights and shades in a work of art.

Composition. The arrangement of the different parts or elements of a statue or group so as to produce a harmonious whole. Also the invention or original thought or idea of a statue or other work of art.

Classic. Conforming to the best art of Greece and Rome. (See Romantic.)

Carving. Sculpture as applied to wood; the word is also sometimes used for decorative sculpture in stone.

Casting. The art or process of making casts or impressions, or of shaping metal or plaster in a mold—the act of pouring molten metal into a mold.

Chryselephantine. A mixture of ivory and gold in statues. Romans used two colored stones as marble and porphyry.

Cubism. Representation in art by means of cube-like forms.

Decorative. In art, that which has for its end the ornamentation of some particular place, rather than the representation of objects. The best sculpture was decorative — that is, the decorations of the Parthenon.

Engraving. Cutting designs in metal, wood, or precious stones by means of incised lines.

Entablature. The architrave, frieze and cornice above the columns in Classic and Renaissance Architecture.

Foreshortening. The apparent shortening of the length of an object in a picture or relief by drawing in perspective in proportion as it is extended toward the beholder.

Frieze. A long band, usually decorated by painting or sculpture in relief, immediately above the architrave and cornice in an entablature. Any band around a room or building near the cornice, or even by extension, on furniture.

Genre. That style of sculpture or painting which illustrates everyday life and manners. Odd conceits in sculpture are so named.

Grotesque. Sculptural ornament with quaint and ugly figures introduced by Gothic and Norman architects.

Handling. The manner of execution by which the sculptor produces his finish. The method of manipulation peculiar to each artist. Usually in drawing or painting.

Harmony. The just adaptation of parts to each other in any combination of things; hence in fine arts such an agreement between the different parts of a design or composition as to produce unity of effect.

Ideal. A model of beauty attained by selecting and assembling in

one whole the beauties and perfections which are usually seen only by comparing different individuals, excluding everything defective, so as to produce a type or model. Thus an ideal statue like the Venus di Medici is not a portrait of any one model, but an aggregate of many models each of which contributed its special perfection. Reaching an imaginary standard of excellence.

Intaglio. Engraving by hollowing out the design below the surface. A reversed cameo — sunk in the surface.

Manner. A peculiarity or habit, whether good or bad, by which an artist's work may be known. The manner of a master is only his peculiar way of imagining and representing his subjects. It includes his style and handling and may change from time to time as his ideals and methods of work change. Thus we speak of "earlier manner" and "later."

Mass. To give prominence to a part of a composition, bringing out the principal things and rejecting details.

Medal. A piece of metal, usually circular in form, bearing devices and inscriptions, struck or cast to commemorate an institution or an event, and distinguished from a coin by not being intended to serve as a medium of exchange, or money.

Medallion. Reliefs in stone or metal of a round form; a large medal.

Metope. A panel or tablet of stone, usually square, sometimes oblong, placed at regular intervals along a frieze and divided by triglyphs, generally decorated with designs or groups of sculptured figures.

Model. A living person who serves a painter or sculptor as the type of a figure he is painting or modeling, or poses for that purpose while a work is in progress. Also, in sculpture, an image in clay or plaster intended to be reproduced in stone or metal.

Modeling. The molding of the artist's idea in clay before it is put into the harder material which makes it permanent.

Motive. The guiding or controlling idea manifested in a work of art or in any part of one. That which produces creation or invention in the mind of an artist.

Naturalistic. The school of sculptors that copied nature.

Patina. The color or incrustation which age gives to works of art; especially the green rust which covers ancient bronzes coins and medals.

Pentelic. Pertaining to Mount Pentelicus, a mountain near Athens, particularly as to its fine marble, of which it produced almost inexhaustible quantities.

Pedestal. The base of a pillar or for a statue.

Perspective. The art of making such a representation of an object upon a plain surface or in relief that it shall present the same

appearance to the eye as the object itself would present when seen from a particular point.

Piazza (Italian pronunciation, pi-at'sa). An open square in a town, surrounded by buildings.

Plaster. A composition of lime, water and sand, with or without hair for binding, well mixed so as to form a kind of paste.

Plastic. Capable of being modeled or molded into various forms, as plaster or clay. Connected with or pertaining to modeling or molding, as the plastic art, that is, sculpture.

Pointing. The marking of precise measurements on the plaster cast, and the marble, by means of a vertical rod with a sliding needle.

Proportion. A suitable relation between height and breadth; symmetry; a balance of equal horizontal parts; symmetrical arrangement or adjustment.

Realism. Adherence to the actual fact. Opposed to idealism. Fidelity to nature or the real life, without appeal to the imagination.

Relief or Relievo. Ornamenting the flat surface of stone or marble by raising the design above it. The projection of an architectural ornament in either high or low relief.

Renaissance. Literally, new birth. A term given to the revival of classic art which occurred in the fifteenth century, first in Italy.

Rococo. A florid style of ornamentation which prevailed in the latter part of the eighteenth century in Europe. Same as Baroque.

Romantic. Of or pertaining to the style prevailing in the Middle Ages, in literature and art, as opposed to the severe classical style of Greece and Rome. Romantic or fanciful, marvelous or unreal. Produced by the fancy or imagination.

Sarcophagus. A chest-shaped tomb or coffin. The actual urn which contains the remains of a person. In art the large chest-shaped receptacles were often richly carved and sculptured.

Schools of Art. The disciples or followers of some great artist who advances beyond his fellows and whose methods and influence they follow. Sometimes a school is called by the name of the city where it flourishes; as the Florentine school of sculpture. Or it may take the name of the man who heads it, as the school of Phidias. Or it may take the name of the distinguishing method or characteristic of the style, as the naturalistic school.

Sculpture. The art of expressing artistic ideas in hard substances. The art of cutting, carving or hewing wood, stone, metals or other substances into statues, ornaments or figures or groups.

Shrine. An altar, small chapel or temple, or other sacred object or place, consecrated to and supposed to be hallowed by the presence of some deity, saint or hero.

Style. The manner peculiar to an artist or a school. See manner.

Symbolism. In art, the presentation of truths, virtues, vices and so forth, by means of signs and forms. Thus scales are a symbol of justice.

Symmetry. Equality or balance of parts horizontally placed. Due proportion of the several parts of a body or group, to each other.

Technique. Method of execution.

Terra-cotta. A very hard baked clay used for statues, architectural decorations, figures, vases and so forth.

Texture. Imitation of the surface of an object.

Torso. The human trunk without limbs. Used especially of that of Hercules in the Vatican.

Triglyphs. Triple upright grooves channeled in the spaces between metopes (which see) and, together with these, forming a frieze.

NOTE TO STUDENTS

One of the best ways to increase your appreciation of Sculpture is to go as often as possible to see exhibitions of good work.

A book called "Art in our Country" published by The American Federation of Arts, Washington, D. C., contains lists of the best works of painting, sculpture and Architecture in many of our leading cities. Probably you can get this book at your public library.

A syllabus of required work in art appreciation in New York High Schools contains many helpful suggestions. Among those that refer to sculpture are that you construct simple forms in clay and that you carve simple designs in soap. Also that you collect and mount clippings of sculptures of different periods. Also that you practice inventing designs for book-ends, paper weights and so forth in clay or soap.

The diacritical marks used follow those used in The Century Dictionary. The principal ones are:

a as in fat; ā as in fate; ä as in far; â as in fall; ȧ as in ask; ã as in fare; e as in net; ē as in me; ĕ as in her; i as in pin; ī as in pine; o as in not; ō as in note; ö as in move; ô as in nor; u as in up; ū as in mute; ů as in pull.

NAMES OF SCULPTORS AND PLACES LIKELY TO BE MISPRONOUNCED

Ægean (ē-jē'an).
Amiens (ä-mē-aṅ').
Antinoüs (an-tin'ō-us).
Apoxyonmeos (a-pok-si-om'e-nos).
Arc de l'Étoile (ärk dė lō-twäl').
Archipenko (är-chi-pen'kō).
Assyria (a-sir'i-ä).

Babylon (bab'i-lon).
Barberini (bär-be-rē'nē).
Barlach (bär'läch).
Bartholdi (bär-tol-dē').
Barye (bä-rā').
Bernini (ber-nē'nē).
Bode (bō'de).
Bologna (bō-lōn'yä), John of.
Borghese (bor-gā'se).
Bourdelle (bōr-del').
Brancusi (bran-kö'sē, Rumanian bran-kōsh').
Byzantine (biz'an-tin or bi-zan'-tin).

Canova (kä-nō'vä).
Cellini (chel-lē'ne).
Chartres (shärtr).
Cnidus (nī'dus).
Colleoni (kol-lā-ō'nē).
Cousin (kö-zaṅ').
Crete (krēt).
Cyprus (sī'prus).

Delphi (del'fī).
Despiau (des-pē-ō').
Diadumenos (dī-a-dū'me-nos).
Dijon (dē-zhôn').
Dubois (dü-bwä').
Dupre (dü-prā').

Epicurus (ep-i-kū'rus).
Epstein (ep'stīn).

Frémiet (frā-myā').

Ghiberti (gē-ber'tē).
Giotto (jot'tō).
Goethe (gė'te).
Goujon (gö-zhôṅ').

Hadrian (hā'dri-an).
Hernandez (ār-nän'dāth).
Houdon (ö-dôṅ').

Iconoclasts (ī-kon'ō-klasts).
Ischia (ēs'kē-ä).

Kolbe (kol'be).

Lehmbruck (lām'brůk).
Leopardi (lā-ō-pär'dē).
Louvre (lövr).
Lübke lüb'ke).
Ludovisi (lö-dō-vē'zē).
Lysippus (lī-sip'us).

Maillol (mä-yol').
Medici (med'ē-chē or mā'dē-chē).
Melos (mē'los).
Mestrovic (mesh'trō-vich).
Michelangelo (mī-kel-an'je-lō).
Milo (mī'lō).
Modigliani (mō-dēl-yä'nē).

Nicias (nish'i-as).
Nineveh (nin'e-ve).
Notre Dame (nō'tr dām).

Olympia (ō-lim'pi-ä).
Otricoli (ō-trē'kō-lē).

Padua (pad'ū-ä).
Palatine (pal'a-tīn).
Parthenon (pär'the-non).

Père Lachaise (pār lä-shāz′).
Pharaoh (fā′rō).
Phidias (fid′i-as).
Philistines (fi-lis′tinz).
Phryne (frī′nē).
Pigalle (pē-gäl′).
Pindar (pin′där).
Pisano (pē-zä′nō).
Praxiteles (praks-it′e-lēz).

Quintilian (kwin-til′i-an).

Rauch (rouch).
Rheims (rēmz).
Rhodes (rōdz).
Robbia (rob′bē-ä).
Rodin (rō-daṅ′).
Rude (rüd).

St.-Gaudens (sānt-gâ′denz).
Samothrace (sam′ō-thrās).
Scopas (skō′pas).
Sicily (sis′i-li).
Symonds (sim′ondz).

Verocchio (vā-rok′kē-ō).
Vischer (fish′er).

Winckelmann (vink′el-män).

INDEX

Proper names found only in the Pronouncing Vocabulary and technical words found only in the Glossary, are not added to this index.

Alexander, head of, 62, 63, 83.
Alexander the Great, 84, 182.
Alto-relievo, 12.
Amazon, 29, 30, 31, 220, 227.
American sculpture, 198–210, 234.
Anatomy, 136.
Animal sculpture, 20.
Antinous, 97–101.
Antique, 9, 127.
Antiquities, 21, 22.
Aphrodite (Venus), 39, 50–52, 75, 85, 86, 87, 217.
Apollo, 38, 46–48, 89, 90, 91, 220, 222, 224.
Apollo Belvidere, 89–91, 168, 176, 219.
Apoxyomenus, 86, 221.
Archaic, 21.
Architectural ornaments, 105, 109–111.
Ares (Mars), 39, 43, 44, 217.
Architecture and sculpture, 222.
Artemis (Diana), 39, 48, 49, 50, 169, 224.
Arthur (King Arthur), 170–173.
Assyrian sculpture, 19, 20, 226.
Athene (Minerva), 39, 41–43, 64–66, 69, 220.
Athletics, 24, 26, 27, 28.
Augustus Cæsar, 98, 221.

Babylonian art, 19.
Bacchus, 97, 214, 223.
Balzac, statue of, 231.
Baptistry doors, Florence, 118, 119.
Bargello palace, 166, 222, 223.
Barnard, Geo. Gray, 205.
Baroque, 168.
Bartholdi, 194.
Barye, 189–192, 225.
Bas-relief, 10.
Bernini, 168, 169.
Boëthus, 220.
Bologne, Giovanni da, 165–167.
Boy with goose, 220.
Breadth in sculpture, 189.
British Museum, 20, 31.
Bronze, 9, 21, 77, 213, 214.
Byzantine sculpture, 104, 106.

Calamis, 81.
Canon, 32, 84.
Canova, 176–178, 182, 225.
Capitoline Museum, 77, 218, 219.
Caryatid, 226.
Cavo-relievo, 14.
Cellini, Benvenuto, 12, 160–165, 222.
Chaldean art, 19.
Church sculpture, 13.
Classic Myths, 35–58.
Classical, 174, 187.
Clay, 3, 8, 9.
Clay modeling, 3.
Cnidus (Aphrodite of), 219, 226.
Coin, 73, 106.
Colleoni, 136–141.
Color in sculpture, 70, 153.
Composition in sculpture, 119.
Cupid (Eros), 44, 50, 52–54, 75, 80, 169, 177, 225.

Daphne, 47, 168, 222.
David, statue of, 147–151, 172, 222, 223.
Demi-gods, 39.
Demosthenes, 220.
Demeter of Cnidus, 226.

Departure, the, 187, 188.
Dewey medal, 208.
Diadumenos, 32.
Diana (Artemis), 39, 48, 49, 50, 169.
Dionysius, 76, 214, 218.
Discobolus, 25–29, 220.
Discus-thrower, 25–29, 217, 220.
Distortion, 229.
Donatello, 120–130, 151, 171, 222.
Dorians, 25.
Doryphorus, 31, 214, 221.
Dubois, Paul, 192–194.
Dying Gaul, 216, 218.

Early Christian, 104.
Edfu, 14.
Egyptian sculpture, 12, 14–18.
  characteristics of, 14, 15, 16.
Elgin marbles, 226.
Endymion, 49, 200, 218.
England, 185.
Epicurus, 92.
Equestrian statues, 125, 137, 140.
Eros (Cupid), 44, 50, 52–54, 75, 80, 169, 219.
Etruscan, 96.
Expression, 7, 16.
Ethical topics
  Appreciation, 198.
  Arrogance, 82.
  Courage, 121, 122, 178, 193.
  Criticism, 91.
  Death, 159.
  Fear, 141.
  Freedom, 25, 92, 114.
  Generosity, 135.
  Helpfulness, 129, 164.
  Honesty, 7.
  Iconoclasm, 106.
  Idealism, 6.
  Industry, 173, 178, 188.
  Influence of sculpture, 4.
  Joy in work, 25.
  Love of beauty, 26.
  Loyalty, 164.
  Morality and beauty, 28.
  Nature, 160.
  Patriotism, 6.
  Persistency, 173.
  Power of suggestion, 149.
  Revenge, 178.
  Self-sacrifice, 102.
  Temper, 142, 164.

Famous Buildings, 62.
Famous Pictures, 75.
Farnese bull, 95, 215.
Farragut, 5.
Fauns, 77–79.
Fine art, 6.
Flaxman, John, 185.
Florence, 82, 123, 125, 130, 133, 144, 222–224.
Frederick the Great, 184.
Freedom in sculpture, 140.
Frémiet, 192.
French, Daniel Chester, 208.
Frieze, 67, 68, 71, 72, 211.

Ganymede, 170, 183.
Gattamelata, 125.
Genre, 220.
Germany, 170, 183.
Ghiberti, 118, 119.
Gods (see Myths).
Gothic sculpture, 104, 108, 109–113, 120.
Greek gods and Roman, 37, 38, 39.
Greek sculpture, 14, 21–34, 61–95, 114, 115, 212, 227.
  Golden Age of, 61–95.
  Periods of, 23.
  Subjects of, 24.
Guido Reni, 84.
Guilds, 107.

Hadrian, 99.
Hand in sculpture, 70.
Harmony, 32.
Hawthorne, N., 79, 80.
Helen of Troy, 51.
Hephæstus (Vulcan), 39, 45, 46.
Hera (Juno), 33, 34, 39, 40, 41, 214, 221.
Hera Ludovisi, 217.
Hercules, 86, 220.
Hermes (Mercury), Frontispiece, 39, 54–56, 74, 75–77, 166, 214, 215.
Heroes, 39.

Hestia (Vesta), 39, 56, 57.
High relief, 10, 12.
Homer, 37, 59, 215, 216.
Houdon, J. A., 186.
How sculpture is made, 8–11.
Hyatt, A. V., 209.
Hypoboreans, 47.

Iconoclasts, 107.
Idealism, 6, 75, 174, 175.
Ivories, 106.

Jeanne D'Arc, 209.
Journey through sculpture land, 211–227.
Juno (Hera), 33, 34, 39, 40, 41, 214, 221.
Jupiter (Zeus), 38, 39, 40, 55, 60, 220.

Kinds of sculpture, 5.
King Arthur, 170–173.
Kneeling youth, 217.

Laocoön, 92–95, 220.
Lessing, 95.
Liberty Enlightening the World, 194–196.
Light and shade, 152.
Lincoln, Statue of, 202, 203.
Lines, 72.
Lion, 179, 189, 190.
Lion of Lucerne, 178, 179.
London, 225–227.
Louvre, 85, 89, 154, 224, 225.
Low relief, 10, 11.
Ludovisi, 34.
Luxembourg gallery, 225.
Lysippus, 84, 90, 221.

Macmonies, 210.
Manner, 120.
Marble, 10, 11, 123.
Marble Faun, 77–79, 218.
Marcus Aurelius, 218.
Mars (Ares), 39, 43, 44.
Medals, 105, 208.
Medallions, 133.
Medici, 128, 144, 154, 158, 223.
Medici Chapel, 224.
Medieval sculpture, 105, 107–114.
Medusa, 10, 162, 217.
Meleager, 220.
Melos, 86, 87.
Mercury (Hermes), Frontispiece, 39, 54–56, 74, 75–77, 166, 223.
Metopes, 67.
Meunier, 196, 197.
Michelangelo, 5, 8, 12, 89, 144–160, 163, 192, 221, 223.
Middle Ages, 13, 107–114, 144.
Military courage, 194.
Minerva (Athene), 39, 41–43, 64, 65, 69, 163.
Model, 9.
Modern sculpture, 174–210.
Modernist sculpture, 227–234.
Moses of Michelangelo, 155, 156, 221.
Museo delle Terme, 216–218.
Muses, 38.
Mythology and Myths, 24, 35–58.
Myron, 25–29, 217.

Naples Museum, 33, 95, 212–216.
Narcissus, 214.
Naturalistic, 175.
Neptune, 66.
Nile, statue of, 220.
Niobe, 82, 84, 220, 223.
Nude, 7, 27.

Olympic games, 26.
Olympus, 37, 39.
Oriental sculpture, 12.
Otricoli, 60.

Pain in sculpture, 31.
Pallas (Athene), or Minerva, 39, 41–43, 64–66, 69, 220.
Pandora, 45.
Paris, 51, 174, 224–225.
Parthenon, sculptures of, 62–72, 112, 225.
Patina, 213.
Pergamon, 211.
Pericles, 72.
Perseus, 161–163, 222.
Pharaoh, 18.
Phidias, 5, 29, 30, 59–74, 81, 86.

Phryne, 81.
Pieta, the, 151–154, 221.
Pioneer, the, 210.
Pisano, 12, 116.
Planes, 153.
Plaster of Paris, 9.
Plastic, 155.
Polycletus, 29–34, 84, 221.
Portraits, 186.
Pose, 8, 157.
Poseidon, 66.
Pottery, 3, 4, 133, 185.
Praxiteles, Frontispiece, 74–81, 86.
Prize of Rome, 186.
Psyche, 52–54, 214.
Pulpit, 116, 117.

Rauch, D. C., 183, 184.
Realism, 6, 75, 174.
Relief, 4, 10, 11, 14, 15, 223.
Religious sculpture, 5.
Remus, 44.
Renaissance, 12, 113–173.
Repose, 32.
Rinehart, Wm. H., 199, 200.
Robbia, della, 12, 124, 130–136, 222, 223.
Rococo, 167.
Rodin, 196, 230, 231.
Roman sculpture, 13, 61, 96–103, 114.
Romanesque, 109, 110.
Romantic, 175.
Rome, 44, 98, 99, 181, 216–222.
Romulus, 44.
Rude, François, 186–188.

St. Gaudens, A., 201–203, 206, 207.
St. George, statue of, 121–124, 173, 223.
Sarcophagus, 103, 104, 105, 221.
Schools, 144.
Scopas, 74, 81–84.
Sculpture
  Animal sculpture, 20.
  Athletics, 24, 26, 27, 28.
  Appropriateness in, 70.
  As expression, 7, 16.
  And architecture, 222, 227.
  As education, 153.
  Breadth in, 189.
  Classical, 174, 187.
  Color in, 70, 153.
  Composition in, 119.
  Freedom in, 140.
  Hand in, 70.
  How made, 8–11.
  Idealism in, 6, 75, 174.
  Individual ideas in, 112.
  Journey through sculpture land, 211–227.
  Kinds of, 5.
  Light and shade in, 152.
  Lines in, 72.
  Manner in, 120.
  Nude in, 7.
  Pain and agony in, 31.
  Planes in, 153.
  Planning a statue, 28.
  Realism in, 6, 75, 174.
  Repose in, 32.
  Romantic, 174.
  Simplicity in, 70.
  Schools of, 144.
  Story of, 12–13.
  Tools used in, 8.
  Value of, 4, 5.
Simplicity, 70.
Simplification, 229.
Singing gallery, 124, 125, 130, 131.
Slaves of Michelangelo, 157.
Sphinx, 16–18.
Statue of Liberty, 194–196.
Story of sculpture, 12, 13.
Symbols, 16.

Terra cotta, 4, 7.
Theseus, 65, 66.
Thorvaldsen, 178–183, 199.
Torso, 220, 224.

Uffizi, gallery, 82, 222.

Vatican, 86, 216, 217, 219–221.
Venice, 137, 138.
Venus (Aphrodite), 39, 50–52, 75, 85, 86, 87, 214, 223, 224.
Verocchio, 136, 140–143.
Vesta (Hestia), 39, 56, 57.

Victory (of Samothrace), 87, 88, 89.
Vischer, Peter, 170–174.
Vulcan (Hephæstus), 39, 45, 46.

Wedgewood pottery, 185.
Winckelmann, John, *22, 23.*
Winged disk, 20.
Wood carving, 12, 13.

Young Augustus, bust of the, *220.*

Zeus (Jupiter), 38, 39, 40, 55, 60, *220.*

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